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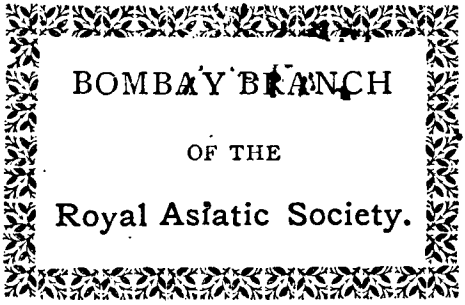

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The Library Series

EDITED BY

DR. RICHARD GARNETT

III

LIBRARY ADMINISTRATION

The Library Series

EDITED BY DR. RICHARD GARNETT

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III. LIBRARY ADMINISTRATION. By J. MACFARLANE, of the British Museum. Cloth, 6s. net.

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LIBRARY ADMINISTRATION

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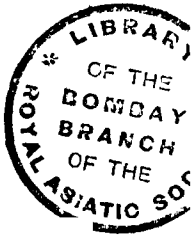
BY

JOHN MACFARLANE

OF THE BRITISH MUSEUM LIBRARY



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LONDON:
GEORGE ALLEN, 156, CHARING CROSS ROAD
1898

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"Laudo (ut ingenue fatear) eam librorum thecam, quæ non spectabili tantum ædificio, non librorum tum copia tum splendore relucet, quæve solum præclaram ostendit supellectilem, et incomparabilem thesaurum, sed quæ eundem communicabilem exhibet, reddidit accommodam dispensationi, docet methodum, ac ordinem locandorum, inquirendorum, inveniendorum librorum."

Florianus Treflerus: *Methodus exhibens per varios indices, et classes subinde, quorumlibet librorum, cuiuslibet bibliothecæ, breuem, facilem, imitabilem ordinationem, &c.* Augustæ [1560]. 8vo.

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EDITOR'S INTRODUCTION

THE subject of library administration, treated by Mr. MACFARLANE in the following pages, is one upon which, from one point of view, it is difficult to say too much, and upon which, from another, it is difficult to say anything. So far as the description of existing systems and the exposition of important details are concerned, the extent of the subject, had more space been available, would have justified a treatment yet fuller than it has here received, but the scope for positive precept is very limited. So dissimilar are the extent, the characteristics, and the needs of libraries, that few rules of universal application can be given, and the attempt to deduce such from the practice of exceptional libraries can only end in disappointment. In fact, any particular system, such, for instance, as the card-catalogue, which may suit any given library perfectly well at certain stages of its development, may diminish in efficiency in proportion to its growth, and eventually become impracticable. The Museum manuscript-catalogue on movable slips affords a striking instance. Nothing could have been more convenient

and practical at the time of its introduction, but it grew more and more cumbrous year by year, and at last broke down under its own weight. There are features in the Museum catalogue of the highest value to men of letters, such, for example, as the grouping of academical transactions and periodical literature under the headings "Academies" and "Periodical Publications," but which it would be inexpedient to reproduce in the catalogues of libraries not largely resorted to by students and scholars, or where such books did not constitute a considerable proportion of the collection. It is therefore difficult to lay down many precepts universally applicable for library management which are not sufficiently discoverable by the light of nature. Beyond this, however, there is a wide debatable region which may be explored with advantage, it being always borne in mind that the question is not so much that of the abstract fitness of principles, as of their applicability to the needs of individual libraries. Some few principles may be taken as axiomatic. It may be regarded as established, for instance, that the alphabetical arrangement of entries in a catalogue is the best that can be adopted; and no less so that the alphabetical catalogue gains enormously in value by the addition of a good index of subjects. If, however, advancing a step further, we inquire into the best form of subject-index, we find ourselves involved in controversy, which may continue long, inasmuch

as so extensive and heterogeneous a subject is not capable of reduction to precise rules. Experience alone will suffice to bring about a general consensus, or something approaching to it, upon this and other points still controverted among librarians. It may be added that this desideratum will be achieved in proportion to the elevation of the status of the profession itself, and the development of that freedom of discussion and interchange of opinion which the Library Associations of Great Britain and America, and the periodicals connected with them, have of late years done so much to promote.

Although, nevertheless, but a small proportion of Mr. MACFARLANE'S Manual can claim to rank as a code, the whole of it will be found to possess much value as a disseminator of information, and as a stimulus to reflection. It is fortunate that the execution of a work on library administration should have fallen into the hands of one familiar with the organisation of the largest, or almost the largest, library in the world, the one where questions of library management have probably been more actively canvassed than anywhere else, where discussions have been most fully recorded, and where the results of reform and innovation are visible upon the largest scale. Mr. MACFARLANE'S constant reference to the British Museum imparts a kind of historical unity to his volume, and is a practical as well as a literary gain if two essential cautions are

borne in mind—that not every detail of the management of a great library is suitable for adoption in a small one ; and that, the Museum system having long ago taken definite shape, many modern discoveries and suggestions have not, and cannot have, been there subjected to the experimental tests to which, on abstract grounds, they would have been justly entitled.

R. GARNETT.

PREFACE

THE present writer has not made it his aim to produce an authoritative code of library government—that were too ambitious an aim, and moreover, forbidden by exigencies of space. He hopes, however, to have touched at least upon the salient points of the librarian's duties and difficulties, and while treating them chiefly as affecting libraries of the first rank, to have produced a work not unacceptable in institutions less highly organised.

It is hoped, too, that the account of the processes designed to serve the needs of readers may prove of interest to the layman also, and that the details given of Continental libraries and the methods of the British Museum will be found to possess some claim to novelty.

In conclusion, the writer wishes to express his hearty thanks for kind assistance to the editor of this series, and to many colleagues in the British Museum, to M. Blanchet of the Paris National Library, M. Pâris of the Brussels Royal Library,

Mr. Jenkinson, Librarian of the University of Cambridge, and Mr. Welch, Librarian of the Guildhall Library; also to the heads of the libraries at Bootle (Mr. Ogle), Clerkenwell (Mr. J. D. Brown), Brixton (Mr. Burgoyne), and Wandsworth (Mr. Cecil Davis).

J. MACFARLANE.

January 1898.

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LIBRARY ADMINISTRATION

CHAPTER I

THE LIBRARY AND ITS STAFF

THE genesis of the library, public or private, can be traced through the histories of all complex civilisations. It is, however, with the public library of modern times, its aims and methods, that the present work is chiefly concerned. For the appreciation of these we may neglect Assyria and Rome, and the monastic libraries, wherein alone the lamp of science was kept alight in the Dark and Middle Ages, and pass to the Renaissance. The phrase *bibliotheca publica* is first found, as far as at present known, in the fifteenth century,[1] and in 1437 the earliest institution deserving of this title was founded when Niccolo Niccoli left his collection of manuscripts to the city of Florence, and they were thrown open to public use in a library which is now merged in the Laurenziana.

The functions of the librarian evolved themselves in natural sequence. He was primarily *custodian*

[1] Dziatzko: *Entwickelung u. gegenwärtiger Stand der wissenschaftlichen Bibliotheken Deutschlands*, 1893.

of the books, and in the perpetual wars of the fifteenth and sixteenth centuries the office was no sinecure. Thus we may well imagine that Gosselin, who had charge of the Bibliothèque du Roi during the wars of the League, had enough to do to ensure the safety of his charge, and it is not surprising to learn that during his forty-four years of office he never found time to make a catalogue, nor that his too jealous guardianship often thwarted the inquiring zeal of Isaac Casaubon, who afterwards succeeded him.[1] He, again, was a striking example of a class of librarian that even to-day is by no means extinct—the mere scholar, who reads instead of causing books to be read.

The modern conception of the librarian seems to have been first reached, at least in Great Britain, by one John Durie, who set forth his views in an interesting little work, "The Reformed Librarie-Keeper" (*London*, 1650, 12mo). He was particularly opposed to the notion of a library being a mere museum of curiosities, and greatly blames the administration of the library at Heidelberg, in that "they that had the keeping of this librarie made it an idol, to bee respected and worshipped for a raritie by an implicate faith." He sets forth the defects that characterised the librarians of his time in words that are not without their application to-day :—

"The Librarie-keeper's place and office, in most countries (as most other Places and offices both in Churches and

[1] See Mark Pattison's "Casaubon."

Universities) are looked upon as Places of profit and gain, and so accordingly sought after and valued in that regard: and not in regard of the Service which is to bee done by them unto the Common-wealth of Israel, for the advancement of Pietie and Learning: . . . and so they subordinate all the advantages of their places to purchase mainly two things thereby, viz. an easie subsistence, and som credit in comparison with others; nor is the last much regarded, if the first may bee had."

". . . If Librarie-keepers did understand themselvs in the nature of their work, and would make themselvs, as they ought to bee, useful in their places in a publick waie, they ought to becom Agents for the advancement of universal Learning, and to this effect I could wish that their places might not bee made, as everie where they are, Mercenarie, but rather Honorarie; and that with the competent allowance of two hundred pounds a year; som emploiments should bee put upon them further than a bare keeping of the Books."

"The proper charge then of the Honorarie Librarie-keeper in an Universitie should bee thought upon, and the end of that Imploiment, in my conception, is to keep the public stock of Learning, which is in Books and Manuscripts, to increas it, and to propose to others in the waie which may bee most useful unto all."

To this end Durie proceeds, the librarian shall "trade" with foreign men of learning for exchange of books and of discoveries in science, making himself a sort of confidential international agent. To carry this system out he must know the "parts" of all scholars of eminence. As a check on his administration he shall give an annual account of his "trading," accompanied by a "Catalogue of

Additionals," which latter shall be printed every three years for transmission abroad. As the Bodleian in Durie's time had privileges of copyright, provision is made for the treatment of "copyright books" by the ideal librarian. "I would have at the time of giving accounts the Librarie-keeper also bound to produce the Catalogue of all the books sent unto the Universitie's Librarie by the Stationars that printed them, to the end that everie one of the Doctors in their own Faculties should declare whether or no they should bee added, and where they should bee placed in the Catalogue of Additionals." These rejected books were to be kept, though not added to the catalogue.

The modern ideal of the librarian has been forcibly explained by one who was perhaps the greatest among them, in this country at least—we mean Henry Bradshaw. "A librarian is one who earns his living by attending to the wants of those for whose use the library under his charge exists; his primary duty being, in the widest possible sense of the phrase, to save the time of those who seek his services."[1] To achieve this end there is required a rare combination of three qualities—scholarship, character, and business capacity. The day is long past when universal erudition was possible, but the ideal librarian will be a man of catholic tastes and retentive memory, interested in all the developments of human knowledge, and able by his linguistic attainments to follow them

[1] Address to the Library Association of the United Kingdom, 1882.

in the literature of the chief civilised nations. Such a man is almost certain to be drawn by his natural bent into one field of specialisation, and with the aid of his staff, among whom his worthy successors are to be looked for, will be able to furnish to readers the advice of an expert over a large domain of knowledge. This ideal presupposes in him the zeal and sympathy which incite to study and research, with which must be combined the care for detail and the firmness of character that belongs to the efficient man of business.

We have now first to consider the methods by which it is sought to select and train the candidates for this high office, and the internal discipline of a library staff. The system under which librarians are selected and educated in the United Kingdom shares the virtues and defects of our general attitude in these matters. It lacks the precision characteristic of Continental and American methods, but is perhaps not less successful if we judge by results.

The staffs of the larger libraries, except that of the British Museum, are recruited without examination of the candidates. This is counterbalanced, in the case of the Universities at any rate, by the ability of the chiefs, which those seats of learning seem always able to provide, men in whom the absence of technical training is amply compensated for by scholarship and administrative capacity. Of these men the rarest and most brilliant example is found in Henry Bradshaw, late University Librarian at Cambridge.

The staff of assistant librarians in the British Museum is selected by a double test. First, the three principal Trustees of the institution (the Archbishop of Canterbury, the Speaker of the House of Commons, and the Lord Chancellor) give "nominations" or permissions to compete to a number of candidates selected with a view to their usefulness, and then these compete among themselves for the place or places that may become vacant. The examination is in part qualificatory (writing, arithmetic, mathematics, or history) and in part competitive (translation from and composition in Latin and Greek, and two or three modern languages). No bibliographical knowledge is exacted, and herein is the most striking contrast with all other systems. The successful candidate or candidates are then received on probation in the library for two years. In that space of time their capacity to acquire bibliographical and other knowledge can be tested. For a considerable portion of the staff the antiquarian part of bibliography, so much insisted on in the Continental examinations, will be quite superfluous. At least two assistants are required to look after the supply of modern European literature, and for this require knowledge of languages and literature, and a capacity to thwart the wiliness or stir up the sluggishness of booksellers. Another will be concerned with the administration of the Copyright Acts, another with the binding department. A knowledge of early printers, for instance, or the Dewey system, will be of little service to these. The principle of

the entrance examination is one that runs through the whole of the Civil Service examinations in this country—to select men of general capacity, whose education rather fits them to learn than fills them with knowledge. Sometimes, luckily for the public service, candidates of special attainments are found and nominated, whose general knowledge enables them to take the first place in the competitive examinations. These are ideal candidates, and necessarily not common.

The only organised education and examination of librarians in this country is directed by the Library Association of the United Kingdom. The education takes the form of a "Summer School for Students of Librarianship," which is "intended to give library assistants and others who are training for appointments in libraries an opportunity of gaining a practical insight into those subjects which, as a rule, they can only learn from books, and to enable them to compare the various systems of library management." The programme of the 1897 School, just brought to a successful close, will give a good idea of the methods of the school :—

Monday, 31st May.

7.30 P.M. Reception in the rooms of the Association, 20 Hanover Square, W. Tea and coffee.

8 P.M. Inaugural address by the Chairman of the Committee, C. Welsh, Esq., F.S.A.

8.30 P.M. Lecture by R. Garnett, Esq., C.B., LL.D., on "History and Poetry in the Victorian Age."

Tuesday, 1st June.

10 A.M. Visit to the British Museum.

12 noon. Visit to the Cripplegate Institute, Golden Lane, E.C. The Manager, H. W. Capper, Esq., will conduct the party over the building.

3.30 P.M. Lecture by J. J. Ogle, Esq., on "Aids to Readers," at 20 Hanover Square, W.

7.45 P.M. Tea and coffee at 20 Hanover Square, W.

8.30 P.M. Lecture and demonstration on "Binding," by C. Chivers, Esq.

Wednesday, 2nd June.

10 A.M. Visit to the St. Bride Foundation Institute, Bride Lane, Fleet Street, E.C. Walter J. Picket, Esq., Clerk to the Governors, and F. W. T. Lange, Esq., Librarian, will conduct the party over the building.

11 A.M. Visit to the Bishopsgate Institute, Bishopsgate Street Without, E.C. R. W. Heaton, Esq., M.A., the Director and Librarian, will conduct the party over the building.

3 P.M. Lecture and demonstration by J. Henry Quinn, Esq., on "Subject Cataloguing," at the Chelsea Public Library, Manresa Road, S.W., to be followed by a

Lecture and demonstration on "Library Accounts," by Frank Pacy, Esq.

7.30 P.M. Tea and coffee at the Guildhall Library. King Street, Cheapside, E.C, by invitation of the Chairman of the Summer School Committee.

8.30 P.M. Lecture by W. May, Esq., on "Library Administration, Maintenance, and Executive Work."

Thursday, 3rd June.

10 A.M. Visit to the works of Messrs. Cassell & Co. The students will assemble in La Belle Sauvage Yard, Ludgate Hill, E.C., and will be taken round in small parties.

3 P.M. Visit to Lambeth Palace and Lambeth Palace Library, by kind permission of his Grace the Archbishop of Canterbury. The Librarian, S. W. Kershaw, Esq., M.A., F.S.A., will conduct the students over the library.

7 P.M. Tea and coffee at 20 Hanover Square, W.

7.30. P.M. Lecture by Herbert Jones, Esq., on "Public Library Legislation."

8.30. P.M. "Things Heard and Seen:" an open discussion by members of the Summer School.

Friday, 4th June.

Examination.—Particulars will be announced during the session, and it is earnestly hoped that all the members of the School will present themselves on the occasion. Prizes of three guineas, two guineas, and one guinea will be offered for competition.

It will be noticed that there is time left on Tuesday, Wednesday, and Thursday, between the afternoon and evening lectures, which might be utilised for visits to libraries, at the discretion of the students.

It is to be feared that the effect of this programme is to produce bewilderment among the

students; the "turns" we venture to think are too many, and too close together. Many of the students may be seen on occasion of the various visits taking diligent notes, which will serve in some measure to prevent complete intellectual indigestion. It is rather significant that sometimes (*e.g.* in 1895) when prizes are offered for the best sets of notes, the examiners find no one worthy to receive the second prize. We would venture to suggest the abridgment of the programme by cutting out visits to printers and bookbinders, whose work can be seen in any large town by the students individually.

SUMMER SCHOOL OF THE LIBRARY ASSOCIATION

FIFTH SESSION, 1897

EXAMINATION

Friday, 4th June, at 11 A.M., at 20 *Hanover Square*.

Only ten questions are to be attempted, which must include those marked with an asterisk (*).

Only two questions in each class are to be attempted.

A. 1. What cause has principally modified the study of history in the Victorian era?

2. By what poet has the general spirit of the Victorian era been most accurately reproduced?

B. *1. Name six books with which you are acquainted that contain lists of authorities or select bibliographies to the subjects of the sections or chapters.

2. Give as full a list of concordances to the works of English poets as you can.

3. Where would you begin to seek information as to the books on a subject which you had hitherto known little or nothing about? and how would you follow up your clues?

C. *1. How can you tell whether the binder has done his work well?

2. When should tight backs be used, and when loose, and why?

3. Give the strain at which ordinary binders' (*a*) string and (*b*) tape will break.

D. *1. State the advantages which you consider the classed catalogue has compared with the dictionary, and the disadvantages.

2. Under what headings would you place Nansen's "Farthest North" in a classed catalogue.

E. *1. Give an illustration of the method which seems best to you of vouching for and recording the receipts taken from day to day in a library, as fines and penalties.

2. A sum of £12, 12s. 6d. is received during one month in a library, made up as follows: Fines and penalties, £5, 7s. 6d.; sale of catalogues, £3, 5s.; donations, £2, 15s.; and miscellaneous items, £1, 5s. Show what entries are necessary for the proper recording of the amounts in the books (cash-book and ledger).

3. A library building has cost £4500, towards which amount £4000 has been borrowed, the balance being paid out of revenue. The whole cost of the building has been defrayed within the period of one financial year. The repayment of principal on account of the loan in the same year amounts to £76, 17s. 11d. What would be the balance on the building account? and show how it is arrived at.

F. *1. What are the essential particulars to be given in an annual report to adequately describe the work of a free library during the year?

2. Describe briefly the variously detailed information which should be given in a stock-book.

3. Describe fully the process of preparing a new book for public circulation, from its receipt from the bookseller to its handing to the first borrower.

G. *1. Describe briefly how the Public Library Acts are to be adopted—

(*a*) In an urban district.

(*b*) In a parish.

2. What was the date of the passing of the (*a*) principal Public Library Act? and the name of its promoter? and (*b*) the dates of the Acts now in force?

3. What is the number of Commissioners allowed under the Act? and for how long are they appointed?

Who audits the accounts of the Library authorities?

What sanctions are necessary before a Library authority can borrow money for the purposes of the Acts?

H. *1. Describe briefly the visit to *either*—

(*a*) The British Museum,

(*b*) The works of Messrs. Cassell & Co, or

(*c*) The Lambeth Palace and Lambeth Palace Library.

This is all the organised instruction of librarians that exists; but there are many libraries where the assistants are trained by their chief with the greatest thoroughness, and where the governing bodies

second these efforts by allowing time for instruction which does not, strictly speaking, form part of the duty of their staff. We extract, as an example, the following paragraph from the thirty-fourth Report of the Cardiff Public Libraries: "The librarian, with the cordial sanction of the Committee, has formed the library staff into an association for the study and discussion of questions relating to practical librarianship, with a view to increasing the interest taken by the staff in the work of the library. . . . It is hoped that this will be the means of training up a more efficient staff of assistants, and of qualifying the assistants to take more important positions in other libraries."

The examination organised by the Library Association is intended to keep up a supply of trained candidates for library appointments, with the hope that committees and other governing bodies will in course of time give them preference over untrained candidates, and also that the supply of a more costly article will create a demand, and the salaries of librarians will increase in proportion.

As a preliminary test of the general education of candidates, it is required that they shall either have been engaged in library work for three years, or produce a certificate of having passed some public examination from among those accepted by the General Medical Council.

The syllabus of the examination is as follows :—

SYLLABUS

I.—BIBLIOGRAPHY AND LITERARY HISTORY

(*a*) *Bibliography.* — Besides the practical knowledge obtained in his own library, the candidate must show a fair knowledge of the matter dealt with in Horne's "Introduction to Bibliography," and the bibliographical articles in the "Encyclopædia Britannica." He must have some acquaintance with the history of printing, and the leading bibliographical works of reference. He must know the Latin names of the towns most frequently found in imprints.

(*b*) *Literary History* (of two countries), especially of the last hundred years.

Each candidate must show that he has a thorough knowledge of the matter of the text-books in the [appended] list, and moreover, an acquaintance with the editions and forms in which the leading writers have been published, and of the literature that has grown up around those works.

II.—CATALOGUING, CLASSIFICATION, AND SHELF ARRANGEMENT

The candidate must be able to catalogue and classify a number of books in at least two languages (one of which must be Latin) besides English. He must be familiar with leading systems of cataloguing, and the best printed catalogues produced in English-speaking countries, theories and schemes of classification, size-notation, shelf-registers, mechanical methods used in cataloguing, &c.

III.—LIBRARY MANAGEMENT

This section of the examination will be a test of the candidate's experience and his skill and readiness in dealing with the various practical problems which may come before him. He will be examined as to the methods in use in his own library. The chief subjects may be thus arranged :—

(1) *Public Libraries Acts.*—History and leading provisions (only if the candidate is from a rate-supported library).

(2) *Administration.*—Committees, staff, finance, business books, rules and regulations for the public.

(3) *Buildings.*—Plans and specifications, lighting, heating, ventilation.

(4) *Fittings and appliances generally*, but excluding mechanical methods used in cataloguing.

(5) *Maintenance.* — Binding, stationery, periodicals, donations, propositions, &c., and their various books of records.

(6) *Executive Work.*— Charging and registration of books, lending and reference, registration of readers or borrowers, issue and other statistics.

(7) *General.*—Aid to readers, reference library work, news-rooms.

A list of text-books is appended to this syllabus, showing its scope more nearly. Thus, for the part dealing with *Classification and Shelf Arrangement* the following books are recommended : Edwards' "Memoirs of Libraries," vol. i., Brunet's "Manuel,"

Garnett on "British Museum System" (an article), Dewey's "Decimal Classification," Greenwood's "Public Libraries," Brown's "Library Appliances," and a few review articles. Of all the books in this appalling list, the unfortunate candidate is expected to bring up "a thorough knowledge."

If the questions set are not absurdly superficial, the test is absurdly severe, and it is no wonder that candidates fail to present themselves. It should, of course, be understood that the examiners are nearly all librarians of popular libraries, and that the examination is intended for candidates for posts in those libraries. A set of questions given last year (1896) is here appended.

THE LIBRARY ASSOCIATION

QUESTIONS SET AT THE EXAMINATION IN JULY, 1896

BIBLIOGRAPHY

Time 2½ hours. Five questions must be answered, including at least two among Nos. 1, 2, 5, and 7.

1. (*a*) Mention the titles of five block-books. (*b*) In what town was printing in use in the year 1470?

2. What do you remember of Horne's remarks on the rarity of books?

3. When did the following printers flourish, and for what are they chiefly known: (i.) Antony Koburger; (ii.) Foulis; (iii.) Bodoni; (iv.) Baskerville; (v.) Julian Notary.

4. (*a*) Explain the following terms: (i.) Register; (ii.) Palimpsest; (iii.) Colophon; (iv.) Incunabula; (v.) Format; (vi.) Gros bâtarde; (vii.) Inset. (*b*) What is meant by (i.)

Bamberg Bible; (ii.) Pine's Horace; (iii.) The Bay Psalm Book?

5. Mention the titles of works on the bibliography of any two of the following subjects: (i.) History of England; (ii.) English Literature since 1840; (iii.) Botany; (iv.) Anonymous and Pseudonymous books (English, French and Latin).

6. Mention some of the Kings' printers in chronological order, and state what you know about their patents.

7. (*a*) What are the Latin names of: (i.) Paris; (ii.) Mainz; (iii.) Spires; (iv.) Brussels; (v.) Lisbon? (*b*) What are: (i.) Lexovium; (ii.) Audomaropolis; (iii.) Pictavia; (iv.) Salisburgium; (v.) Hafnia?

8. Who were: (i.) J. Grolier; (ii.) Richard de Bury; (iii.) J. A. Fabricius; (iv.) A. A. Barbier; (v.) Miles Coverdale?

9. Mention any five printed catalogues of private libraries, and state for what each is chiefly remarkable.

10. What do you know of the printed catalogues of: (i.) The Advocates' Library; (ii.) The Boston Athenæum; (iii.) The Bodleian Library; (iv.) Library of Trinity College, Dublin?

English Literary History

Time 1½ *hours. Four questions must be answered, including Nos.* 1 *and* 2.

1. Name the works of not less than three of the following writers: (*a*) Editions known to you of them; (*b*) Editors or critics of them; (*c*) Works describing places connected with them: Scott, Rogers, Coleridge, Wordsworth, Tennyson.

2. Give a brief sketch (about one foolscap page) of either (*a*) History of Juvenile Literature in England to the present time; (*b*) History of the English Printed Bible; (*c*) History of the English Novel in 1860: in the manner of a short article for an encyclopædia.

3. Name the successive writers in the following Sciences

whose names, linked together, make a history of the Science: (*a*) Geology; (*b*) Chemistry; (*c*) Optics.

4. Describe three leading peculiarities in the works of either (*a*) William Morris, (*b*) John Ruskin. Mention the works which best exhibit them.

5. Describe the influence of America on English Literature, or, Describe the influence of France on English Literature. State the periods of such influence, and authors by whom caused.

6. Name notable English writers who were also great as (*a*) Soldiers, (*b*) Sailors, (*c*) Artists, (*d*) Publishers, (*e*) Librarians.

7. Discriminate the works of authors bearing the following names: (*a*) Oliphant, (*b*) Stanley, (*c*) Arnold.

8. What modern writers have the most improved our knowledge of early English Literature?

French Literary History

Time 1½ *hours. Six questions to be answered, including Nos.* 1, 2, *and* 10. *Two of these to be answered in French.*

1. Make a sketch list of authors who must needs be included in selecting a small general library of French literature, principally modern.

2. Translate the following:—

Typographie Française, Strasbourg, 1468, environ. Jean Mentelin, Imprimeur. "De l'art de prêcher," par Saint Augustin (en latin), Une des premières impressions de l'introducteur de la typographie à Strasbourg, alors ville impériale. Lyon, Caractères d'imprimerie des XVe. et XVIe. siècles, trouvés dans le lit de la Saône. Ces caractères d'imprimerie paraissent prevenir de l'imprimerie de Guillaume Le Roy, la plus ancienne de Lyon. Ils ont été employés dans le "Doctrinal du temps passé" de Michault, attribués aux presses de Le Roy, dans le "Traité d'Albertan"

de Brescia, signé de Le Roy, et dans d'autres ouvrages.— Ces caractères constituent une curiosité typographique de premièr ordre. Ils montrent que, dans les premierst emps de l'imprimerie, la hauteur des lettres était arbitraire, chacun fondait à sa guise, et que la lettre n'avait pas de *cran*, mais un talus pour indiquer au compositeur la tête de la lettre. Ces caractères sont les plus anciens qui existent, ceux de l'imprimerie de Plantin, conservés au Musée Typographique de la ville d'Anvers, gravés et fondus par des Français, Claude Garamonde et Simon de Colines, sont d'une époque postérieure, les lettres ayant déjà des *crans* comme de nos jours.

3. Describe the characteristics of the following works, and give the authors' names: *Origines de la France contemporaine, Lettres à une inconnue, Causeries du Lundi, Mémoires d'outre-tombe.*

4. Name some of the subsidiary titles in the following groups: *Comédie Humaine, Les Rougon-Macquart, Batailles de la vie.*

5. Describe the nature of the writings of some of the following authors: Rabelais, Molière, Béranger, Bossuet, Bungener, Ribot, Amiel, Mme. Craven, Jules Simon.

6. Give a chain of dramatic authors in chronological sequence from Molière to the present time.

7. Under what reigns must we place the biographies of the following persons: Du Barry, De Berri, Pompadour, Montespan, Ninon de l'Enclos.

8. Name the writings of Napoléon III., Duc d'Aumale, Duc d'Orléans, Comte de Paris.

9. Under what other names may we look for catalogue entries of the following writers: D'Abrantes, De Raguse?

10. What authors would you recommend to a reader desirous of being acquainted with the lives of: (*a*) Napoleon I., (*b*) Louis XIV., (*c*) Marie Antoinette? (Avoid direct biographies of them.)

CATALOGUING

Time 1½ *hours.*

1. Describe the differences between "dictionary" and "classified" forms of catalogues, and the merits or defects of each.

2. Rule 28 of the Library Association Cataloguing Rules reads: "All persons generally known by a fore-name are to be so entered, the English form being used in the case of sovereigns, popes, ruling princes, Oriental writers, friars, and persons canonised." Give illustrations showing the meaning of this rule.

3. To what extent should the repetition dash be used in accordance with Cutter's Rules?

4. Give a list of divisions into which you could subdivide the subject-headings in a *dictionary* catalogue of: Bible, India, Chemistry.

5. Catalogue the five books set before you in accordance with Cutter's Rules for a Dictionary Catalogue, afterwards alphabetising all the entries by means of numbers, and making as many cross-references as may be necessary in the case of synonymous headings.

6. Catalogue the same books for a classified catalogue.

CLASSIFICATION AND SHELF ARRANGEMENT

Time 1½ *hours.*

1. Explain the special features of the Dewey system of classification, and give a list of its classes, and the divisions under Sociology and Natural Science.

2. Compare the relative advantages of the Decimal Classification and Relative Index and the Dictionary Catalogue.

3. Enumerate the chief hindrances met with in the classification of literature.

4. Contrast the relative advantages of Mr. Swan Sonnenschein's "Best Books" and Mr. Fortescue's "Subject-Index of the Modern Works added to the Library of the British Museum," with special regard to the internal arrangement of titles.

5. Enumerate the advantages and disadvantages of close classification on the shelves.

6. Describe the system of classification you would adopt in dealing with, say, 5000 volumes covering every period of British history.

7. How would you arrange a collection of books by local authors and from local presses, with tracts, pamphlets, and papers, the materials of local history?

8. Find close subject-headings for Ruskin's "Sesame and Lilies," Schliemann's "Tiryns," Sir Thomas More's "Utopia," Ascham's "Scholemaster," Hartland's "Fairy Mythology," Muir's "Theory of Determinants."

Library Management

Clause 2. Time 1½ hours.

1. Having an assured income per annum from the penny rate and other sources, what means would you adopt for ascertaining the relative expenditure, *i.e.* on books, binding, periodicals, &c.?

2. What rule or rules would you enforce in a general reading-room to ensure the fullest possible use of the newspapers and periodicals?

3. How would you arrange magazines and newspapers so that they could easily be found by the readers?

4. Assuming that some card-charging system is in use in your library, what business books would you

provide for keeping a record of issues for statistical purposes?

5. In a library having a staff composed of both sexes, what ordinary routine work would you apportion to the female members?

6. Write out a specimen page of a Library Committee Minute Book, or so much of a page as would show the heading and introductory paragraphs of an ordinary committee meeting in their usual order, or what you consider to be the best order in which to arrange them.

7. State briefly what account-books you consider necessary to keep the accounts of a medium-sized free library, or (alternatively) a subscription library, in satisfactory order. Show the relation of these various books to each other and to the annual balance-sheet.

8. What do you consider the best method of filing correspondence, so that it may be easily accessible and give ready reference to the replies sent.

9. Describe briefly what you consider the best method of recording fines received from readers in a lending library, together with the account-books necessary for keeping such records and carrying the amounts received to Income Account. What form of receipt would you give to readers who pay fines?

Clauses 3 *to* 7. *Time* 2 *hours.*

1. In planning a small town library, specify what departments you would propose for adoption, and any general requirements for such a building which are indispensable. Make a rough plan of the main floor of the proposed building on which your ideas of necessary departments and requirements are to be clearly marked.

2. Describe, and give rulings of, at least two distinct ledger systems of registering or charging books to borrowers in a lending library.

3. Draw up instructions for the binding of books for a lending library. Mention any special defects in an ill-bound book.

4. How would you proceed in selecting a library of 2000 volumes, and what means would you take to acquire the books?

5. Name the principal subjects to be considered in the formation of a "local collection."

6. Give a list of the works of reference suitable for a news-room; name the newspapers of the United Kingdom which ought to be obtainable in a news-room, marking those which should be filed for future reference. (In asking this question it is presumed that all books and papers can be obtained by the readers themselves.)

7. What do you consider the best method for preserving pamphlets? Give reasons for your answer.

The employment of women as assistants and even as principal librarians is an established practice in the United States, but in this country was almost unknown ten years ago. There is as yet no serious question—such is male arrogance—of employing women in the more scholarly libraries, though when the British Museum took over the Tapling collection of postage stamps, a lady was engaged to assist in the delicate work of arranging and cataloguing them. There seems to be no objection, other than those commonly alleged against women's work, to the employment of women in libraries, especially in such as have developed a Juvenile Department, where their aid would be invaluable. In this country there is the advantage—if so it may be called—of the cheapness of women's work to be considered, but in the United States very

little difference appears to be made in the remuneration of the two sexes. The public libraries of Bristol and Manchester are distinguished by the number of women assistants employed in them. It was announced at the International Library Conference, 1897, that there were thirty-four posts in the latter library filled by women.

The BODLEIAN LIBRARY presents the singular feature in the constitution of its staff, that young boys form a considerable portion of it. The details of this arrangement cannot be better described than in the words of the librarian (Mr. Nicholson) :[1]—

"The boys are of two classes. Each class works six hours a day, and receives ten shillings a week. The smaller class is employed only for special work of an almost purely mechanical kind, such as pasting and labelling, and for admission to this only a fair English education is required. The boys in the larger class, called under-assistants, are taught cataloguing, and receive every kind of work to which they can prove themselves adequate: no boy is admitted to this class unless he can construe fairly well at sight passages from an easy Latin and an easy French author. No boy is admitted to either class under the age of thirteen, nor over that of fifteen and a half.

"For several years the librarian gave to under-assistants a special training beyond that furnished by their official work. They were expected to spend part of their private time in going through a very varied course of study; they were examined once a fortnight by the librarian, usually after library hours, and they were rewarded with holidays

[1] The Bodleian Library in 1882–87. A Report from the Librarian, &c. *Oxford*, 1888. 4to.

in proportion to their industry. On days when the Bodleian was closed they also had lectures on the details of library work.

"This system the librarian found himself eventually compelled to give up in order to otherwise utilise the extra time bestowed on it. He abandoned it, nevertheless, with extreme reluctance, and not without hopes that in some future year, however distant, he might be able to resume it. It enabled him to cultivate in the under-assistants sympathy with many kinds of knowledge, strict regard for accuracy and method, and courage to attack the most difficult kinds of work; it gave him a more accurate gauge of their individual capacities, and of their characters; and it helped them, he hopes, to feel that there was a common bond of personal sympathy and official duty amongst themselves, and between each and him.

"The effect on the working power of the library has been to markedly increase the numerical force, and to take almost all the mechanical or inferior work off the assistants, who are thus left free to devote nearly their entire time to a higher class of work.

"Financially, it has been shown that most of the mechanical and inferior work can be paid for at the rate of £26 a year, instead of at rates varying from £90 to £200, and that a numerical increase of fifty per cent. can be effected at an extra cost in salaries of under seven per cent.

"From a disciplinary point of view the experiment has also worked well. No boy has been taken into the library without proper inquiry into his character, and it is well understood that his services will be dispensed with if after reasonable admonition he ceases to give satisfaction. As a consequence, the general average of industry and discipline is high.

"Some vacancies having arisen in the senior staff of the library, some of the oldest and most promising under-

assistants have been offered and have accepted the librarian's nomination to them on condition of going through the University. They receive a salary of £60. The library will thus enlist as assistants University-men with a thorough library training at a lower price than it would have been able to offer to University-men who had no such training.

"One other point in the system is worth mentioning. Every boy is at liberty once a week to make in writing a suggestion on any matter relating to the library. If it is good and has not already been adopted in intention by the librarian, he gets a half-holiday for it. To the younger boys this is a powerful incentive to exercise their ingenuity, and the number of really useful suggestions which have been received has been very considerable."

It appears from another paragraph of the same Report that when a book has been catalogued, "the catalogue-slip has to be compared with the volume by another person," and again, when the catalogue-slip has been transcribed by a multiple process for insertion in the catalogues, "the transcribed slip has to be compared with the original slip to see that no mistake has been made in transcription." If this revision of slip and transcript is done by the senior staff, the system of boy labour seems to offer undeniable advantages.

The earliest and best known of all institutions for producing crops of trained librarians is the AMERICAN LIBRARY SCHOOL, which owes its inception, as do many other novelties in the library world, to Mr. Melvil Dewey. In the United States, if anywhere, the need for such a school would make itself felt, since the yearly vacancies occurring

among over five thousand public librarians must reach a considerable figure. Systematic education, resulting in a diploma, also necessarily tends to heighten the pecuniary value of the librarian, as Mr. Dewey's pupils have had the good fortune to discover.

The school, to quote one of its circulars, "confines itself strictly to its peculiar work, and makes no attempt to give general culture or make up deficiencies of general education. . . . Not only are the subjects studied closely limited by the end in view, but in their treatment the school methods have less of the usual text-book and recitation, and more of systematic apprenticeship, in which every effort is made to advance the learner rapidly rather than keep him an apprentice as long as possible. . . .

"The full regular course is two college years, . . . each divided into three terms." Candidates for admission must be not less than twenty years of age, and show proof, either by examination or by a degree from "a literary college in good standing," that they have a good general education. "As the sole purpose of the school is the advancement of library interests and the elevation of the profession of librarianship, there will be chosen from the applicants of each year only a limited number of those who give the best evidence of fitness to meet satisfactorily the demands of their chosen life-work. The number of admissions to the regular class is thus closely limited; but this does not wholly shut out those who think they may profit by the

lectures and exercises of the school, and do not ask it to become responsible for their attainments, or to assist them to new positions."

"The school aims specially to help on those who have already started in library work. . . . It is glad to give all the assistance possible in one short term to those who cannot command time for a proper course, but does not encourage the attendance of those who think they are to become expert librarians or cataloguers after three months of study, however faithful."

The practical part of the instruction given consists in the cataloguing of the books added to the State Library of New York,[1] and in visits (sometimes lasting for ten days) to New York or Boston for the study of methods used in the libraries there, and to publishers', binders', and printers' establishments. Library appliances of every description are provided for practical work. The theoretical part is conveyed by lectures, often of an informal kind. The progress of the student is tested at the end of each of his two years by an examination conducted by the members of the library staff, seventy-five per cent. of the marks ensuring a pass, and ninety per cent. "honours." Those obtaining "honours" receive a library degree, on condition of already possessing an academic degree. The expense of the course is not less than £60 a year, including board and lodging. Each year about

[1] The Library School was originally attached to Columbia College, but migrated when Mr. Dewey became State Librarian of New York.

eight students are turned out, equipped for important posts in libraries.

In the present year (1897) a new regulation takes effect, whereby the completion of junior work does not necessarily admit to the senior class. Class work, examinations, and personal qualifications are weighed, and only those who seem likely to render important services to the library profession are admitted.

Similar institutions, though not affording such elaborate instruction, are in existence at the Drexel Institute, Philadelphia, at the Pratt Institute, Brooklyn, and the University of Illinois. At the latter institution the course taken is four years, of which the first two must be devoted to the ordinary curriculum of the university. The degree of B.L.S. (Bachelor in Library Science) is conferred on those who complete the entire course.

Library economy also forms one of the subjects covered by the new University Extension movement, and summer schools have been started, *e.g.* the Wisconsin Summer School (now in its third session, under the auspices of the Wisconsin University).

In France of late years the admission to librarians' places in the great national libraries (Bibliothèque Nationale, Mazarine, Arsénal, Ste. Geneviève) and in the university libraries, has been organised on a solid basis. These posts were until about twenty years ago often awarded as homes of rest to broken-down novel-writers or critics, whose inertness

caused constant irritation to scholars engaged in research.

Candidates for the post of assistant in the Bibliothèque Nationale must have a degree in Arts or Science, and have passed an entrance examination. The latter, however, is excused to those who have a diploma from the *École des Chartes* or the *École des langues orientales vivantes*. Having thus become a "stagiaire" or "probationer" in the library, the candidate works there for at least a year, and if found efficient is admitted to the examination for the post of "sous-bibliothécaire," corresponding to that of assistant at the British Museum. This name has recently replaced that of "employé de troisième classe," which gave rise to erroneous impressions as to the social standing of the men.

The attendants in the Bibliothèque Nationale are selected from the ranks of deserving old soldiers.

The condition for obtaining a post as librarian in one of the university libraries are something less severe. The aspirant must have a degree in Arts, or "secondary classical teaching," and serve a year as supernumerary in a university library. This period is reduced to six months for *licenciés* (a higher grade than the *bacheliers*). The examination is both written and oral, and comprises questions in bibliography and library management, and translations from the languages which the candidate "takes up" (German must be one of these).

The "bibliothèques communales" in France, *i.e.* those neither national nor belonging to a university,

have not been brought into line with the others. Proposals have at different times been made to have their libraries supported and their librarians paid by the Government, with a view to enforcing entrance examinations, but the provinces have always successfully resisted. At present the State only exercises influence by periodical inspections, and through the library committees.

The selection of the staff for PRUSSIAN libraries is effected on lines no less stringent than in France. According to a decree of 15th December 1893, coming into force on 1st April 1894, the requirements of a candidate are: (1) the *Reifezeugnis*[1] of some German "humanistisches Gymnasium," (higher classical school); (2) to have passed with credit the first examination in theology, law, or medicine, or the examination for position of teacher in a *Höhere Schule*, or to have obtained a doctor's degree at a German university; (3) a certificate of good conduct; (4) a medical certificate; (5) the possession of sufficient means for support during two years' study; (6) a short biography of the candidate, written by himself; (7) his certificate of military service; (8) testimonials concerning his university career and any later occupation.

These requirements being fulfilled, the candidate is admitted to the position of "freiwilliger" or volunteer, and serves as such for two years, during which time his work shall be so arranged as to give

[1] Certificate of having passed the final school examination, which alone qualifies for admission to a university.

him a varied knowledge of library matters. A year of this time is generally spent at the library of Göttingen University in the study of library economy. If the candidate acquits himself satisfactorily during these two years, he may present himself for the examination for the post of library assistant. The subjects are library economy, bibliography, literary history, history of writing and books, and the English, French, and Italian languages to the extent necessary for a librarian ; a knowledge of palæography and early printing is of advantage to the candidate.

The proportion of the staff that is recruited in this way, as compared with the less-educated men, is particularly large throughout all Germany,[1] a state of things not so desirable as heads of libraries in that country appear to think. The systems of arrangement appear to render books findable only to a man of learning, so that uneducated labour cannot be employed in finding them and returning them to the shelves.

The staffs of the public libraries in Italy have only since 1885 been recruited in a methodical fashion. In that year a *regolamento* of the Ministry of Public Instruction provided that candidates for the position of assistant librarian (*sottobibliotecario*) must be between the ages of seventeen and thirty, must possess a certificate of a high school (*licenza liceale*, obtainable only after an eight years' course), and undergo an examination, in which they are required (1) to write an essay on a portion of

[1] Dziatzko: *Entwickelung*, &c. [*op. cit.*].

Italian literary history, translate pieces from a Classical or Oriental language into Italian, write a French dictation and afterwards translate it into Italian (without dictionary or grammar). The successful candidates in this examination then undergo a two years' training at a school of library work in one of the seven national libraries, and the final appointments to the post of *sotto-bibliotecario* are made after a technical examination (oral and written, lasting three days) intended to test the results of this training. The *sottobibliotecario* obtains his promotion to the rank of *bibliotecario* after another technical examination of increased difficulty. Unfortunately for him, he has at this point to meet the competition of the *estranei*, or "outsiders." Any one between the ages of twenty-five and thirty-five who has a medical or legal diploma, and has taught for three years at one of the higher Government educational establishments, may enter directly for the post of *bibliotecario*, though it does not appear where his technical attainments are supposed to have been acquired.

The *distributori*, or attendants employed in fetching and replacing books, are selected after an uncommonly severe test. Candidates must show a certificate of studies, preferably a *licenza ginnasiale*, and give a year's service gratuitously. At the expiration of that period they undergo an examination, comprising an Italian essay, translation from the French, and questions on library economy and cataloguing.

SALARIES

United Kingdom.—The question of librarians' salaries in this country can hardly be treated as a whole, since there is no central authority for national, university, and municipal libraries. The remuneration of a librarian probably suffers from the popular conception of him as a person fond of books, who gets a fortunate chance of reading all day. Mr. Gladstone is said to have declared in the House of Commons that the British Museum was so delightful a place, that no one ought to be paid for working there, and the effects of this legendary dictum are thought by some to have persisted to the present time.

The post of Principal Librarian of the British Museum is the highest prize in the library profession (£1000 a year, with an official residence), but it should be remembered that the holder of this office has other important duties, having supreme charge of the MSS. and the Archæological Departments of the Museum. The office of librarian, in the stricter sense of the word, is divided among the Keeper of Printed Books, the Keeper of the Manuscripts (each with £750 and an official residence), and the Keeper of Oriental Books and MSS. (£750). The work of the Printed Books Department is performed by thirteen assistants of the first-class (£250 to £450), and fifteen of the second-class (£120 to £240). The appointments are made to the second-class, whence the first-class is recruited by promotion. The minor

duties are performed by a staff of about one hundred attendants, "dusters," and others.

The salaries of both chief and assistant librarians in "free" libraries in this country are painfully low. These institutions are supported by the ratepayers, most of whom are satisfied if the supply of novels is abundant, and they think rightly enough that the superintendent of this process is amply repaid with the salary of a curate. It is a matter for earnest consideration whether the mechanical systems that are making their way in popular libraries[1] are not calculated to encourage this low estimate.

France.—The salaries of the best remunerated French librarians may be gauged from the scale of pay in the Bibliothèque Nationale: Administrateur-général, 15,000 francs; conservateurs (keepers), 10,000 francs; conservateurs-adjoints (assistant-keepers), 7000 francs; bibliothécaires, 3600 francs to 6000 francs; sous-bibliothécaires, 2400 francs to 3300 francs; stagiaires, 1800 francs.

Germany—Prussia.—It has been a constant source of complaint among German librarians that their services are more poorly paid than those of Government schoolmasters and officials in charge of records. An anonymous correspondent of the *Centralblatt für Bibliothekswesen* (March 1885) gives some details bearing on the state of things in Prussia. The complaint is not made concerning the salaries of the chiefs of libraries, whose salaries are admitted to be equal, or slightly superior, to those of the headmasters of schools; but the library assistants

[1] See pp. 208–9.

receive on an average 3000 marks (£150) yearly, and the schoolmasters 3150 marks (£157, 10s.) yearly. The officials in the Berlin archives get on an average 4800 marks, but the assistants in the Royal Library only 4500, and those in the University Library only 3600.

Again, the officials in the archives get promoted from one place to another, while those in the libraries can only get promoted in the establishments to which they are attached. As regards hours of work, the librarians and officials of archives have the same weekly total of thirty hours, so that the latter ought not to be more highly remunerated on that ground. The schoolmasters are supposed to work thirty-six hours a week, but then they get more than twice as long holidays. The librarians, too, are expected to use some of their spare time in making themselves more fitted for their work, so it would not be politic to increase their official hours.

The complaints of the Prussian librarians appear to have attracted the attention of the Government, for in the Prussian budget of 1896–97 not only the general grants to the libraries appear for increased amounts, but the salaries also are improved all round. As an instance may be taken the Berlin Library, in which the keepers of departments are to have a salary rising from 6000 to 7200 marks (the increment being spread over nine years), instead of remaining stationary at 6000 marks.

It is, we suppose, a source of gratification to Prussian librarians that by a recent Royal decree

(April 1897) the title of "Räthe vierter Klasse der höheren Provinzialbeamten" has been conferred on all heads of university libraries and the Keeper of Departments in the Berlin Royal Library.

Some statistics of the salaries in other parts of the German Empire may be of interest.[1] In Baden the salaries for assistants and chief librarians range from 2000 to 5000 marks, with in some cases an allowance for a house. These payments are not fixed by law, but by the discretion of the Minister of Education. In Saxony the payments are on a higher scale, the Director of the Royal Library at Dresden receiving on an average 6000 marks, but the maximum salary for assistants reaches 3600 marks. The head of the University Library attains to 8000 marks.

Italy.—The staffs of the thirty-two State libraries consist of eight *prefetti*, with salaries ranging from £250 to £300 per annum, from twenty to thirty *bibliotecari*, with salaries of £175 to £225, from ninety to one hundred *sottobibliotecari*, with salaries of from £75 to £150. Below these come (1) the *ragionieri*, attached only to the largest libraries, and employed in the administrator's office; (2) the *ordinatori*, who look after the continuation of periodicals, keep the register of books lent outside the library, collate new acquisitions, copy titles, &c.; (3) the *distributori* bring

[1] See "*Die Leistungen Preussens für seine Bibliotheken und die Bedürfnisse derselben*," [signed :—ck—] in the *Centralblatt für Bibliothekswesen*, October 1897.

books to the readers and put them back in their places, (4) the *uscieri* (porters) and servants. The *ordinatori* may be recruited from the *distributori* or *ragionieri*, so that a career is opened to talent in humble place.

United States.—The salaries of higher-grade librarians may be estimated from the scheme for the new Congressional Library at Washington. It places the salary of the librarian, "to be appointed by the President, by and with the consent of the Senate," at $5000, and provides for the appointment by the librarian of a chief assistant librarian (superintendent of reading-room) at $3000, twelve assistants at from $900 to $1800 each; there will also be a superintendent of maps and charts at $2000, and two assistants at $900 each; a superintendent of periodicals at $1500, and three attendants at $720 each; superintendent of manuscripts at $1500, and two indexers at $720 each; a superintendent of music department at $1500, and three assistants at from $720 to $900 each; superintendent of Congressional Reference Library at the Capitol at $1500, and two assistants at $750 and $900 each; superintendent of law library at $2000, and two assistants at $1400 each: in all, $92,020. The copyright office of the library is to be in the charge of a registrar of copyrights, at $3000. The custody, care, and maintenance of the library building and grounds is put in charge of a superintendent at $5000, who shall have charge of all disbursements, and the employment of all necessary employees. This officer shall give bonds

for $30,000, and a guarantee for a similar amount is required of the librarian.

THE GOVERNING BODY OF THE LIBRARY

In obedience to the accepted maxim that those who pay the piper should call the tune, every chief librarian is subjected to some external control, and, on the other hand, his authority is of necessity delegated in various ways to his subordinates. In the *United Kingdom*, as might be expected, the methods of this control and delegation are extremely various.

The British Museum occupies a unique position, being a national institution in which the authority of the Government is coexistent with that of a body of Trustees. These are in part representatives of the families descended from the great collectors whose hoards have enriched the Museum, and in part are nominated by the Crown. Their functions are thus set forth in the Act of 1753, by which the Museum was called into being:

"The said Trustees hereby appointed shall be a Body Politick and Corporate, in Deed and Name, and have succession for ever, by the name of the Trustees of the British Museum, and by that Name shall sue and be sued, implead and be impleaded, in all Courts and Places within this Realm; and shall have power . . . to make Bye-laws and Ordinances for the Purposes of this Act; and to assemble together, when, where, and as often, and upon such notice, as to them shall seem meet, for the Execution of the Trust hereby in them reposed. . . . The Trustees

so appointed and incorporated by this Act, or the major Part of them, at any General Meeting assembled, shall, from time to time, and as often as they shall think fit, make . . . such Statutes, Rules, and Ordinances, for the Custody, Preservation, and Inspection of every Part of the several Collections . . . as to them shall seem meet; and shall and may in like Manner assign such Salaries and Allowances as they shall think fit, to the Officers and Servants, and shall and may, at their Pleasure, in like Manner, suspend or remove any such Officer, for Misbehaviour or Neglect of Duty."

The wording of the provision concerning salaries is not held at the present day to exempt the Trustees from the authority of the Treasury.

The Trustees meet once a year, their authority being delegated in the interval to a Standing Committee, which again divides itself into Standing Sub-committees.

The English and Welsh "free public libraries" are governed by Committees, appointed according to the provisions of the Public Libraries Act, 1892, section 15, sub-sections 1 & 2 :—

(1) The general management, regulation, and control of every library, museum, art gallery, and school provided under this Act shall be vested in and exercised by the Library Authority (*i.e.* in *boroughs*, the town council or a committee appointed by it; in *districts*, the board or trustees acting in execution of the Improvement Act, or a committee appointed by them; also local boards under the Local Government Act, 1858; in *parishes*, a body of commissioners appointed by the vestry, and that Authority may provide therein books, newspapers, maps, and speci-

mens of art and science, and cause the same to be bound and repaired when necessary.

(2) The Library Authority may also appoint salaried officers and servants, and dismiss them, and make regulations for the safety and use of every library, museum, gallery, and school under their control, and for the admission of the public thereto.

(3) (This provides for the appointment of committees in urban districts.) Provided that a Library Authority being an Urban Authority may, if they think fit, appoint a committee and delegate to it all or any of their powers and duties under this section, and the said committee shall, to the extent of such delegation, be deemed to be the Library Authority. Persons appointed to be members of the committee need not be members of the Urban Authority.

A report on the working of this part of the Act, drawn up by Mr. John Ballinger, Librarian of the Cardiff Public Libraries, sheds a good deal of light on the question. The delegation of authority from the Urban Authority to the Library Committee appears to be universal, though in a few cases *all* the members of the first body are also members of the second. The power of adding outsiders to the Library Committee is largely put into use, as appears from the subjoined table of the constitution of Library Committees (1894):—

(*a*) Committees consisting of members of Urban Authority, proceedings subject to confirmation	20
(*b*) Committees consisting of members of Urban Authority, proceedings not subject to confirmation	10

(*c*) Mixed Committees, proceedings subject to confirmation 60
(*d*) Mixed Committees, proceedings not subject to confirmation 69

The institution of mixed committees was, of course, designed to secure the services of literary or other cultured men, to whom the bustle of municipal politics is mostly distasteful; but that end is frequently sacrificed to a supposed necessity of paying compliments to local magnates, giving every religious denomination a finger in the pie, and so forth. These latter elements may be successfully eliminated when sub-committees are formed, as they usually are in the case of libraries in large towns. Smaller towns, it is to be feared, do not furnish, as a rule, either knowledge or breadth of sympathy. In Scotland the committees have a good chance of a better constitution, being composed in equal proportions of members of the town council and members elected by them, the latter being to all intents and purposes life-members.

The National Library of *France* is governed without trustees. The whole management is entrusted to a single responsible person, acting under the Minister of Public Instruction, the *Administrator-General*, whose appointment is made and may be revoked by the Chief of the Republic. He must reside in the library, and may not absent himself without obtaining leave. He sends in a yearly report to the Minister on the condition of the

buildings and fittings, acquisitions from all sources, classification, compilation, and printing of catalogues, researches, information communicated from outside, the work of the staff, and the application of the grants of money. The Administrator-General is assisted in his deliberations by a council of the keepers and assistant-keepers of the different departments, but the voting is by departments.

The secretary's office (*Bureau d'Administration*) attends to accounts and correspondence, keeps the records of the Bibliothèque, issue tickets of admission, keeps lists of gifts, exchanges, &c. The head of this office also resides in the library.

A Council somewhat on the French model exists in the libraries of Italy, but only in those sufficiently important to be presided over by a *prefect.* In the university libraries the professorial staff is represented on this Council, so that the educational functions of the library receive adequate attention.

CHAPTER II

ACQUISITION OF BOOKS

THE contents of a library may be increased (1) by purchase, (2) by donation, (*a*) spontaneous, (*b*) legally enforced, (3) by exchange.

The purchase of books is perhaps the most pleasing, though one of the most difficult, tasks of the librarian. Nearly all the new publications of the chief European countries and of the United States are recorded in the periodical lists, compiled either by publishers (as in this country, France, and Germany), or by some Government institution (as in Italy). A complete list of these is given in the appendix to the present chapter. For any library but the very largest these sources of information are amply sufficient, and lack of funds is the only difficulty encountered in the purchase of books still in print. It is, however, usually the business of a National library to make a complete collection of books published under the national flag, and whether or no these are due under the provisions of a copyright act, much trouble is encountered in ascertaining the existence of a certain proportion of those which are either printed for private circulation, or too unimportant to be advertised except locally. Again, it is usually the duty of a large

National library to collect and preserve the choicest products of foreign literature, and here a double difficulty is encountered. In the first place, where lists of new books are regularly issued they are nowhere complete, and though the proportion of books among the unrecorded ones that are desirable to purchase is necessarily small, nevertheless important matter is frequently missed. For instance, it is a familiar fact that many modern literary movements in France have at first found their only expression in booklets and journals published by obscure coteries of innovators, some of whom afterwards rose to fame. These are cheap enough as a rule, but if systematically purchased will cumber much shelving before they bring in an adequate return. On the other hand, they are difficult to procure, and always costly, as soon as they have attracted attention. The early books of Paul Verlaine offer a striking example of this difficulty.

The literary productions of countries where no book-lists appear are extremely difficult to hear of, since they are always few in number, and obscurely issued. The publications of South and Central America, and of the Dutch and Portuguese colonies, present these difficulties in collection.

It will be admitted, therefore, that the first desideratum of the librarian—a complete list of the world's literary produce—is an unattainable ideal. The difficulties in the way are not, however, all insuperable. The reviews, especially those that are written for specialists, make known a large number of books not elsewhere mentioned, and the librarian

must read as many of them as his time allows. He should also encourage booksellers to send in parcels of books from out-of-the-way sources, though this arrangement should not be made with too many firms at once for fear of duplicates.[1] Another useful aid is the "Suggestion-book," in which frequenters of the library may be invited to state their wants. Many of the suggestions thus made will be useless, relating to books announced but not published, to worthless productions of readers' friends and relations, to books already entered in the library catalogues but missed in a hasty search. In other cases it will be found that the descriptions given are inaccurate, a mistake in the orthography of the author's name having made the entries undiscoverable in an alphabetical catalogue. The tendency of the inexperienced consulter of libraries is always to reproach the authorities for ignorance or want of energy, rather than himself.

These "suggestion-books" have been often tried in public libraries, but found of little use, except in those with a specialist clientèle. The register of "Libri Desiderati" at the British Museum has for many years past been of great assistance in filling up the *lacunæ* in the library, and similar registers at the university libraries, both in Great

[1] In Germany, it appears (*Centralbl.* iv. p. 102), booksellers and publishers are rather too enterprising, and send librarians their new books on approval, sometimes forgetting to pay the postage, and always expecting the recipients to tie them up neatly and return them if not wanted.

Britain and on the Continent, have achieved like results.

The existence of new publications being ascertained in these various ways, such selection of them as the needs and budget of the library require must be ordered of the dealers. The price to be paid will of course depend on the difficulty of collection and the varying rates of discount allowed to the trade in various countries. In this country the immense majority of books are subject to a discount of twenty-five per cent. for ready money, even to the purchase of a single book, and any library purchasing on a large scale may reasonably expect rather more than this, and may claim a small discount even when, as in the case of most of Messrs. Macmillan's books, no discount is allowed to the ordinary purchaser. Special arrangements will have to be made for procuring any provincial or other books not procurable at a London agency. The discounts on books in the chief foreign countries are small,[1] and the expense of collecting provincial publications considerable, so that the dealers will naturally drive a harder bargain in these cases.

If a general arrangement be made for a fixed ratio between the price charged and the published prices, to apply to all foreign books whether provincial or not, the dealers should be relieved by careful watching from a temptation which does most easily beset them, to spend as little trouble as

[1] *e.g.*, in France ten to twenty per cent., in Germany ten per cent.

possible on out-of-the-way books, and omit them as "not procurable."

The supply of "periodicals," "journals," and newspapers from abroad is a matter of peculiar difficulty. If these are obtained through dealers, they cannot be received immediately on the publication of the respective numbers, when their value is greatest, but must be sent over in batches. If the librarian saves dealers' commission he will have to pay postage, and put up with loss and damage in the post, both of which are unfortunately considerable. The purchase of sets of newspapers is, however, a duty that must not be shirked, for private individuals will not keep sets of such unwieldy productions. Their lives, however, will be short in many cases, owing to the execrable paper on which they are printed. The late Mr. Justin Winsor, we believe, once tried to induce the chief newspaper proprietors of Boston to print copies on special paper for the public libraries there, but without effect.

Another question that must perplex the librarian, however large his budget, is the selection of books and periodicals in the less-known languages. The number of readers able to tackle, say, Finnish or Hungarian, will always be quite small in any library outside Finland or Hungary, except, perhaps, in the United States, where particular towns have large nuclei of immigrants of these nationalities. Yet the students of Finnish in London (such specialists we can assure the reader there are) ought to be able to get Finnish works of genius

(such specialties there are) at the British Museum, nor are they disappointed.

Again, the librarian has to consider the purchase of scientific publications, especially periodicals, in little-known languages. Unfortunately for him—and we will also venture to say, for the cause of human progress—there is an increasing tendency for small nationalities to push their own linguistic wares, and to refuse (as in Hungary) or to be forbidden (as in Russia) to write in French, German, or English. The value of these contributions to science, thus hidden under linguistic bushels, is perfectly familiar to men of science. We may mention, for instance, that the researches of Professor Dewar on the liquefaction of air were said to be anticipated in a Polish periodical. Obviously, a National library must buy these things, so that the man of science may, if he wish, have such articles as this translated. The example of the Brussels Royal Library, where in 1885 the Polish and Russian reviews, being hardly ever read, were all discontinued,[1] is only recommendable under stress of impecuniosity.

The purchase of books out of print is a far more difficult matter. The librarian will occasionally find it worth while to purchase a collection *en bloc* from the owner, discarding or selling the duplicates, but for a library of old standing the bulk of the latter will nearly always be too large to make this operation worth while. He must therefore rely on the energy and enterprise of dealers to bring to his

[1] *Rapport*, 1885.

notice copies of books that his library does not contain, and will, as a rule, have far more catalogues sent him than he has time to read. It may be laid down as an invaluable rule, that a book should never be purchased before it is seen. This will cut short many purchases in the auction-room for librarians who have no leisure for travelling. Books ordered from dealers' stocks should always be taken "on approval," partly because imperfections may exist undetected or wilfully concealed, and because the average dealers' catalogue swarms with misprints, and omits information necessary to distinguish between different editions, especially those of the same date. The first of these defects leads to the purchasing of duplicates, the second spoils opportunities of adding unknown editions to a library.[1] It will be found that dealers are rarely averse to sending selections from their lists "on approval" if carriage be paid on the books returned unpurchased, and will even send parcels unsolicited. The energy of German dealers in this respect is truly remarkable, and is in striking contrast with the French practice. There is always need to guard against the possibility of purchasing stolen property—the thefts of Libri in Paris, and the disappearance of precious volumes from the Colombina at Seville, are enough to prove this. In 1874 a very fine MS. of the *Decretal* of Gratianus was advertised for sale, and recognised by M. Delisle as

[1] Even in the sixteenth century a Benedictine librarian (Florianus Treflerus, *op. cit.* 1560) complains of "bibliopolæ, nescio quæ indigesta inventaria exhibentes."

identical with one given in charge of an agent of the Bibliothèque Nationale in 1804 by the town-librarian of Troyes to be added to the National collections. M. Delisle had it seized under a warrant in the auction-room, and the proceeding was upheld by the Courts on the ground that the property of the State, in books and artistic objects collected for the national good, was inalienable. Such drastic methods are not, however, always necessary. "Rarely," says M. Delisle in one of his reports (1875), "is a collection of autographs sold without a few among them being evidently stolen from a public library, and being restored by the owners when their good faith and generosity is appealed to."

Whenever books, new or old, are bought in large quantities, certain mechanical checks are necessary. Those in use at the British Museum may, we think, be safely adopted. The dealer should supply with each parcel an invoice of books sent, with prices. This having been corrected, by striking out the entries of books not required, and by noting any cheapening that the librarian may have been able to effect, a "fair copy" should be required, and this, after payment is made, should be filed. It is also necessary to keep a record of all books purchased, in order that duplicates may not be inadvertently purchased before newly acquired books have time to appear in the usual Catalogue of Accessions. To this end, in the case of new books the entries in the periodical lists should be cut out at the time of ordering, mounted on cards, and arranged in boxes,

one for each country, and marked with the date of ordering. Some classes of books will have to appear in more than one box, *e.g.* the Spanish books published in Paris, both as Spanish and French, many American books, both as English and American, many Belgian books under Belgium and France, being published both in Paris and Brussels. Any new book arriving as a donation should have a card written for it and inserted in the proper box; and if the author has been prompt in making his gift, the purchase of a duplicate will sometimes be stopped in this way.[1]

For books purchased as "old," *i.e.* out of print, cards should be written and arranged in alphabetical order, without respect to countries. In this series may be similarly incorporated cards for donations, &c. At stated periods these cards can be looked out in the library catalogue, and those which are found to be entered there can be destroyed. Should it be necessary at any future time to find the record of the purchase of any one of these books, it is only necessary to examine the bills paid on the date with which the book is stamped at the end. In many libraries each book has a *stock-number*, corresponding to a number in a register, in which the names of all newly acquired books, and the

[1] On receipt of an invoice of new books the card referring to each must be discovered, in order to show that the dealer was authorised to supply it, and the date of receipt should be marked in one corner. These cards may be periodically destroyed when it has been ascertained that the books they represent appear in the catalogue. The lists of new publications, in which the selection for purchase is marked, should be kept for future reference.

methods of their acquisition is entered. Such a register is insisted on in the regulations of the Italian Government libraries and many German university libraries.

In many libraries it is the rule to collate every book received, in order to detect accidental imperfections, the binding up of a wrong sheet, and so forth. Many American librarians recommend this, and in the Italian Government libraries it is regarded as essential. In the case of fifteenth century books and books of later date, but specially precious, collation is strongly to be recommended, but its thorough application to all purchases would mean an enormous waste of time considering the meagre results attained.

Periodicals (including newspapers) and "works in progress" need special registration as they are received. Slips or cards corresponding to each should be kept in boxes in alphabetical order, and the receipt of each number or part noted. It is a convenience to have a ruled or printed form to ensure clearness when the entries become numerous. As the best of booksellers will sometimes fail to keep up sets of periodicals, it is advisable from time to time to inspect the slips or cards, and demand explanations where there seem to be defects. The cost of periodicals is always a large item in a library budget, but in few so large as at Brussels, where they cost 25,000 francs per annum, as against 12,000 francs for other purchases.[1]

DONATIONS.—There probably exists no library

[1] *Rapport*, 1887.

unindebted to donations for a portion of its stock: the cult of the donor is to all a necessary object, especially to those with slender budgets, and receiving no legal tribute from publishers and printers. A natural pride of fatherhood will induce an author to make sure that his fellow-ratepayers, the members of his university, or other institution to which he owes allegiance, shall have an opportunity at least of reading his productions, both in his own and later ages. Even if a more or less well-founded confidence persuades him that libraries will, of their own accord, not willingly let his efforts die, it is often a point of honour, with the student at any rate, to make what small return he can for the opportunities afforded him by the libraries that have aided his researches, whether in his own or a foreign country. Hence every large library is continually nurtured by a refreshing rain of gifts from the remotest corners of the globe. Thus the British Museum acquires in this way 5500 articles yearly, the Bodleian 10,000 (including theses). The National Library of Switzerland, started at Berne in 1895, received by gift as many as 23,000 volumes, pamphlets, and broadsides in eight months. Donors should always be rewarded by a prompt receipt, and if authors, by a speedy appearance of their names in the library catalogue, however insignificant the gift. The steady pursuance of this practice at the British Museum, even in the case of books apparently insignificant, is doubtless responsible in no small degree for its varied and valuable acquisitions

from this source. Many free libraries in this country advertise donors and their gifts in local newspapers. In Italy the Government requires that a list of donations shall be exposed to public view in the reading-room. Among books thus acquired there will always be a certain proportion almost unobtainable by purchase, either because they are not printed for sale, or because they are too obscure to be advertised. It is a curious fact that many writers who appear by their mode of publication to be desirous of avoiding publicity, have no hesitation in sending copies of their books to a public library.

The casual donor however, though serviceable, is never such a benefactor as the collector can sometimes be. After a lifetime spent in rescuing treasures from obscurity and disesteem, from the greedy and undignified hands of the dealer, and triumphing each time perhaps over a hated rival, it is a bitter thought to the collector that his hoard will at his death be dispersed from the auction-room to the four winds, and even then bring his heirs no benefit proportionate to his vigilance and loving care. The inclination strongly seizes him to will it to some public library, where it will remain in its admirable entirety, safe, as far as anything can be safe, from fire and theft and the lesser ills that books are heir to, and where his name will be linked with theirs in succeeding ages. To such considerations no doubt the British Museum owes the collections of Thomas Grenville (though here comes in an alien element, the desire to atone to the nation

for a fat Government sinecure), of Mr. Cracherode, and Sir Joseph Banks. The Douce collection is believed to have been bequeathed by its owner to the Bodleian, because he was so pleased with the reception given him when he visited that library in 1830 in the company of Isaac Disraeli. The British Museum would probably have had the collection, as Douce was at one time keeper of the MSS. in that institution, but he had resigned his appointment through some official dispute.

The presence in a library of collections on special subjects, besides being in itself desirable, has the additional merit, from the librarian's point of view, of attracting additions from collectors and donors. Happy is the library which, like Brixton and its collection of Baconiana, can get for nothing both the nucleus of a special collection and the annual additions to it. It is, moreover, a point not sufficiently known to intending benefactors, that patient care, assisted by a moderate outlay, and directed to a sufficiently small department of knowledge, is sure to bring together a unique collection. That devoted to Bacon, just now alluded to, surpasses in some respects the Baconiana at the British Museum.

The practice of asking for presents from writers and publishers is lamentably common, and in principle unjustifiable, except where the book desired is privately printed, and so inaccessible to booksellers. It is only under these circumstances, and rarely then, that the British Museum authorities ever ask for a book. This dignified attitu-

is not, however, so easy to maintain in institutions less liberally endowed. Many libraries in this country—it would be invidious, though easy, to mention names—secure a considerable accession of novelties to their shelves by persistent begging. The French National Library is driven by its slender budget into a similar course.[1]

A small number of the largest libraries in nearly all civilised countries are in the happy position of receiving all home publications for nothing, or next to nothing, under "copyright acts." This law was a development of regulations made, firstly, by censors of the press, who required to see that the printed copies corresponded with the MSS. that had received their *imprimatur*, and, secondly, by monarchs and other dignities, who granted *privileges* to printers and publishers. In each of these cases one or more copies had to be presented by printer or publisher.

Late developments of State control were the obligation to send "students' copies" to the universities, and the modern "copyright" acts, officially declaring the proprietarial rights in books, apart from any question of "privilege" to a printer.

The censors' copies seem to have been required in all countries soon after the invention of printing, and lasted in England down to 1694. The first English printer recorded to have published *cum privilegio* was Pynson (1518).

The first legal demand on publishers and printers

[1] H. Beraldi: *Voyage d'un livre à travers la Bibliothèque Nationale. Paris*, 1893. 8vo.

to supply copies of everything they issued was that of Francis I. of France, who in 1537 promulgated a decree requiring copies to be sent to the Royal Library at Fontainebleau. This library was made semi-public, under the librarianship of Isaac Casaubon, and a great part of it is now incorporated with the Bibliothèque Nationale.

In Prussia, the Königliche Bibliothek at Berlin has since 1624 received "obligatory copies" (*pflichtexemplâre*).

In Spain, a law of 1716 invested the Royal Library of Madrid with the same privilege. The legislation affecting books in this country has been strangely varied.[1] Under the law of 1830, as many as nine copies were required to be deposited.

Belgium is the only European country in which the *dépôt légal* is unknown, much to the sorrow of its National Library.

Italian legislation neglected the question of general copyright till 1848, and it was not till 1878 that copies had to be deposited for the benefit of the university libraries.

The United States enacted a general copyright law in 1790, but many of the States had before this legislated on their own account.

In less civilised countries copyright acts are of very recent introduction. They appeared, for instance, in Venezuela and the Transvaal in 1887, and in Turkey the year following. In this latter country, as also in Russia, Japan, and Egypt, it is

[1] *See* a paper by G. F. Barwick in the forthcoming *Transactions of the Bibliographical Society* for 1897.

still the censorship of the press that necessitates the supply of books, though they are not, as of old, submitted first in manuscript form.

In England, the earliest regulations for "copyright copies" emanated from the Stationers' Company, who, by virtue of being the directing body of the printing and publishing trade, issued a regulation in 1556, making it compulsory to register every new book by sending nine copies to the Company's Hall. The Licensing Act of 1662 contained the first provision for the supply of what we have called "students' copies," in giving the Bodleian Library the privilege of receiving a copy of everything published. The University of Cambridge received a similar privilege at the same time, and at a later date the Universities of Edinburgh, Glasgow, and St. Andrews, King's College, Aberdeen, King's Inn, Dublin, Sion College, the Advocates' Library at Edinburgh, Trinity College, Dublin, and the British Museum, were similarly favoured. The first six of these bodies were deprived of their privileges in 1836, and in compensation a yearly sum was allotted them from the Treasury.

The Copyright Act at present in force is that of 1842 (5 & 6 Vict. c. 45), which provides:

"That a printed copy of the whole of every book which shall be published after the passing of this Act, together with all Maps, Prints, or other Engravings belonging thereto, finished and coloured in the same manner as the best copies of the same shall be published, and also of any second or subsequent edition which shall be so published with any additions or alterations, whether the

same shall be in letterpress, or in maps, prints, or other engravings belonging thereto, and whether the first edition of such book shall have been published before or after the passing of this Act, and also of any second or subsequent edition of every book of which the first or some preceding edition shall not have been delivered for the use of the British Museum, bound, sewed, or stitched together, and upon the best paper on which the same shall be printed, shall, within one calendar month after the day on which any such book shall first be sold, published, or offered for sale within the bills of mortality, or within three calendar months if the same shall first be sold, published, or offered for sale in any other part of the United Kingdom, or within twelve calendar months after the same shall first be sold, published, or offered for sale in any other part of the British dominions, be delivered on behalf of the publisher thereof at the British Museum."

Also, "That in the construction of this Act the word 'book' shall be construed to mean and include every volume, part or division of a volume, pamphlet, sheet of letterpress, sheet of music, map, chart, or plan separately published."

Also, "That every copy of any book which under the provisions of this Act ought to be delivered as aforesaid shall be delivered at the British Museum between the hours of ten in the forenoon and four in the afternoon on any day except Sunday, Ash Wednesday, Good Friday, and Christmas Day, to one of the officers of the said Museum, or to some person authorised by the Trustees of the said Museum to receive the same;" and such officer or other person is required to give a receipt in writing for the same.

By another clause a penalty of a sum not exceeding five pounds, besides the value of the copy which ought to have been delivered, is imposed for every default in delivering books pursuant to the Act.

The Act also gives to the libraries of Oxford and Cambridge Universities, Trinity College, Dublin, and the Advocates' Library, Edinburgh, a right to a copy of every book published, but claim has to be made, and that within twelve months. Moreover, the publishers are not bound to send *éditions de luxe*, but only ordinary copies.

The tenderness shown to provincial publishers in allowing them to deliver within three months seems a little misplaced, now that communication is everywhere so easy and rapid.

As regards the British Museum, the Act was but languidly enforced until 1850, when Mr. (afterwards Sir Anthony) Panizzi began a series of raids on recalcitrant publishers, with a severity which none of his successors have found necessary to imitate. His practice was, when a book issued by a certain publisher had not been supplied within the statutory period, to notify him of the bare fact, and leave him to find out for himself the details of his own offence. These drastic methods produced within three years an increase of fifty per cent. in the number of books sent in.

The suaver methods of the present day appear, however, to be effective enough, judging by the results set forth in the last annual blue-book of "British Museum Returns."

Books, &c., received under the Copyright Act, during the Year 1895–96

12,618 volumes and pamphlets (under English copyright).
999 volumes and pamphlets (under Colonial copyright).

36,623 parts and numbers (under English copyright).
278 parts and numbers (under Colonial copyright).
490 maps (under English copyright).
5 maps (under Colonial copyright).
5396 pieces of music (under English copyright).
3343 sets of newspapers, comprising 210,844 single numbers (under English copyright).
8 sets of newspapers, comprising 14,650 single numbers (under Colonial copyright).

The number of *distinct works* comprised in the above numeration is 16,878 English copyright and 980 Colonial.

These figures are nearly equalled by the other libraries benefiting under the Act.

The uninstructed layman, until taught by bitter experience, is apt to suppose that these impressive totals include the whole literary output of the United Kingdom. It has, however, to be remembered that the Copyright Acts do not apply to books "privately printed," *i.e.* for the author's own pleasure and for gratuitous distribution, nor to books "printed by subscription." The former class is recruited from the productions of shy poets (whom to name were invidious), corporate bodies, such as County Councils, which *do not sell* what they print, and genealogists, from books of travel printed for the use of the author's friends, and similar sources. Books "reprinted for subscription" comprise the publications of many societies and clubs, *e.g.* the Bibliographical Society, the Bannatyne Club, and many costly or laborious works on recondite subjects. It will be evident from the wording of the Act that if any copy of a book in either of these classes be

disposed of for a consideration by the person for whom it is printed, the Copyright Act at once becomes applicable.

Many books, again, escape the "ever-extended dead-hand" of the library through their own obscurity. The provincial books that are not thought worth selling through a London agent as well as in the place of their origin, do not figure in the monthly publishers' lists of new books, and are in many cases missed. Of course the conscience of the publisher, or the ambition of the author, results in large numbers being sent "as the Act provides," and others are obtained by the libraries at the request of readers. The books which most easily escape the operation of the Act are those published in Scotland, Ireland, and Wales. Welsh books, in fact, are hardly touched by the Act at all, except those issued by a few well-known firms. The Welsh author is often his own publisher and salesman, and his works, usually of a religious nature, are sold at the doors of chapels and meeting-houses, and are little advertised.

In spite of these defects in working, the Act supplies probably ninety-five per cent. of all the books that fall under its provisions, and these include a vast quantity of printed matter which otherwise would be entirely destroyed. Thus a yearly consignment of valentines and Christmas cards, street ballads, and children's toy-books, are being collected for the delight of future generations. A century hence it may well be prophesied, all the other toy-books will have succumbed to the ravages of

the nursery and of zealous housewives anxious to get rid of rubbish. Herein we moderns are something wiser than Sir Thomas Bodley, who would have no "riff-raff" at Oxford, or the founders of the University Library of Göttingen, who proceeded "mit möglicher Vorbeilassung der gemeinen und gewöhnlichen Handbücher." Curiously enough, this library even at the present day possesses and exercises the power of sending back or refusing to take in printed matter sent under the Copyright Act which is "unsuitable for preservation and incorporation with the collections." It is equally careful as to the character of the donations it accepts.[1]

It would be a magnificent project to make the British Museum not merely national, but imperial in its copyright privileges, but this is as yet far from being realised. Those portions of the Empire where the influence of London is predominant now furnish supplies of their literary produce, but the self-governing colonies are by no means unanimous.

Since 1890 the quarterly lists of new books published by the INDIAN GOVERNMENT (and the British Protectorates in India) are sent to the Museum, where a selection is made by the officials of the Oriental department of what seems most important or interesting. This selection forms a small proportion of the actual output, which is much larger than might be supposed, owing to the extensive publication of school-books.

From CANADA since July 1895 a complete collection has been sent each quarter of the literary

[1] *Reglement vom* 23. *August* 1884.

produce of the colony. AUSTRALIA has not passed any law of the kind, so the few books that appear in the colony have, as a rule, to be purchased by the Museum as soon as their existence is known.

The literature of the Crown Colonies has during the last few years been collected and sent to the Museum, in accordance with a series of ordinances. The total output is extremely small, there being some colonies each year that seem to publish nothing whatever. From Cyprus two copies are received, one of which is sent on to the Bodleian. The learned frequenters of that library are said to be quite unable to translate the corrupt Greek in which these publications are written.

The subjoined table will show how the legislation in the Colonies on this subject has progressed :—

COLONY.	Date of Act or Ordinance providing for Despatch of New Publications to London.
Ceylon	1885
Straits Settlements	1886
Cyprus	1887
Jamaica	,,
Newfoundland	,,
Sierra Leone	,,
Cape Colony	1888
Hong-Kong	,,
Malta	,,
River Gambia	,,
Trinidad	,,
Mauritius	1893
Canada	1895
Perak	,,
Natal	1896

The supply of "copyright copies" to libraries in GERMANY is in a peculiar state, resulting from the constitution of the Empire. Each State is free, by a law of 1874 (May 7th), to make its own arrangements in the matter, while no provision is made for any supply of the complete output to any central library. This defect is aggravated by the varying legislation of the States. Thus in Saxony there is no compulsory delivery, whereby the books appearing at Leipzig, the chief library centre of the Empire, altogether escape. In Prussia, maps are not subject to delivery unless bearing some portion, however small, of printed text. Numerous small German States, *e.g.* Baden, Mecklenburg, and Brunswick, have not legislated in the matter. In Bavaria an additional burden is laid on publishers of books dealing with the history of drawing, which have to be supplied in duplicate, one copy for the Royal Library at Munich, another for the Kupferstichkabinet. Similarly, two copies of musical publications are required, one for the Royal Library, another for the library of the Conservatorium. The difficulties occasioned by a Federal form of government are not insurmountable, and Germany might well follow the example of the United States, where "compulsory copies" (two) are sent to the Library of Congress at Washington. The German Empire unfortunately lacks a real capital. Berlin hardly counts, for the South German publishers would doubtless object to be taxed to enrich a Prussian library. For similar reasons a project for creating an Imperial library at Leipzig, Frankfort,

or Nuremberg, met with violent opposition (in 1880).

The administration of the Copyright Acts in FRANCE presents some interesting features. Here the duty of providing copies is laid on the printer instead of the publisher. He is under no obligation to bind or even sew the sheets, so that imperfect copies are a frequent occurrence in the *dépôt légal*. As great attention is paid in France to the production of artistic paper covers, these have come to be the work of specialists in colour-printing, often quite distinct from the firms charged with the press-work, so that the cover of a book is often delivered by one firm, the body of it by another, and a fresh source of imperfections is created.

The number of copies printed has to be stated by the printer in making his delivery. A small *tirage* cannot be harmful, from the point of view of the press censorship, but a large one will put the officials on the alert against seditious pamphlets.

The method of collection is decentralised, delivery under the Acts being made at the *chefs-lieux de départements* ("county towns"), and the prefect of each department supervises the supply. This ought to ensure a complete collection of provincial books; but the plan, however theoretically admirable, does not seem to work any better than our own, to judge by occasional wails in prefaces and places where authors are wont to protest against the shortcomings of libraries.

Two copies of each book have to be furnished, one going to the Bibliothèque Nationale, the other

to the Ministry of Public Instruction. These second copies are distributed by the Minister among some 350 public libraries, according to their importance and special needs. Thus the political books go to the Arsenal Library in Paris, ecclesiastical, law, medical, and scientific books are divided among the libraries of the Faculties in these subjects, nautical books go to the libraries of the seaport towns, military books to those of garrison towns, school-books to the lycées and schools.

The net of the Acts appears to be cast as widely, and to bring in the same vast quantity of miscellaneous matter, as in this country. The French law is even more comprehensive than ours, including all printed matter, whether issued gratuitously or not, with the exception of certain classes, whereas under English law matter printed for gratuitous distribution does not come under the Act. A printed form of petition, for instance, consisting of only three lines, has been decided in the French courts to be subject to the Act, and in this instance appears the tendency which runs through the French legislation on the subject, to keep up a censorship over everything printed which is in any way intended to court publicity. It is for this reason, perhaps, that the printer has to deliver the legal copies "simultaneously with publication," whereas London publishers get a month's grace, and provincial publishers three months.

That portion of the *dépôt légal* which, at least to the present generation, is of little use in research, does not get so respectfully treated in Paris as in

London. At the Bibliothèque Nationale, in order to avoid overcrowding with material that would detract from the scientific and literary character of the institution, certain *séries éliminables* have been formed, consisting of reprints of school-books, religious and other popular books, which will be housed in a branch library more or less removed from the centre of Paris.

The enrichment of libraries by interchange of surplus books or their own publications is a matter for individual arrangement, but national libraries often benefit by governmental arrangements for the exchange of official documents on a large scale. Thus the British Museum receives the documents sent by Austria, Chili, France, Italy, Norway, the United States, and certain British colonies (Canada, Cape Colony, New South Wales, New Zealand, Queensland, South Australia, Tasmania, Victoria), in return for sets of British parliamentary papers and other non-confidential State documents. The unfortunate part of the arrangement is that there exists a yearly list of the British documents, and if the other parties to the agreement do not get them all, they want to know the reason why. Only one of them, however, publishes a similar list, and that one, issued by the United States, is by no means comprehensive, so that the situation is somewhat one-sided.

To make room for new acquisitions, or, it may be, to benefit his *confrères*, the librarian will at times indulge in a process of "weeding out." The strict horticultural value of the phrase need not, however,

be pressed. The libraries that aim at supplying materials for research must necessarily view this process in a different light from the more popular collections. Thus the student of a science will, as a rule, take no account of obsolete editions, but to the historian of the science they are of a certain interest. Even the successive editions of school-books throw light on the progress of educational methods. The largest libraries, then, will only discard their duplicate copies. These may perhaps be more fairly called weeds, since, as a rule, their presence in a library is accidental. They are acquired in various ways. At one time a collection of books is offered by a dealer on condition of being bought *en bloc*, and a certain proportion will be in the library already. Donations of collections produce the same effect, and so do donations of single books, if the practice is adopted, as it often is, of never refusing a donation for fear of general discouragement among donors. Again, a printer's error, or a wrong alphabetical arrangement in the catalogues, will lead to the purchase of second copies. Again, unless the system of purchases is perfect, and administered with preternatural sagacity, two copies may be simultaneously ordered from different sources, and the error remain undiscovered till the Accession-catalogue reveals it. The duplicates thus acquired will sometimes be kept, the librarian persuading himself that after all he was timid in only ordering a single copy of a book likely to be largely used. The rest will be disposed of, but with certain precautions. A

comparison of the copies must be made, that the best bound and best conditioned copies may be kept, and, especially in the case of the older books, that the library may not lose a duplicate containing MS. notes or corrections. (The British Museum, it may at this date be freely admitted, disposed of several treasures in its duplicate sales in times long past, and sometimes had to buy them back again at enhanced prices. One book at least had been in a royal collection, and contained notes in a royal hand.) Two copies of a book printed in the first ten or twenty years after Gutenberg may always be kept with advantage, since a close examination will often reveal that what appears to be duplicate copies really belong to different editions, parts having been corrected, or even reprinted, in a way that often throws light on the history of printing.

The rules for "weeding-out" of books from libraries of the second rank depend on the size and aims of these collections. If space allows, the first edition of a book of literary or scientific interest should not be parted with. Intermediate editions may generally be spared. Peerages and other similar publications, that are periodically reprinted with corrections and additions, must be weeded out warily. Thus *Minerva* and the *Annuaire de la Noblesse* are not complete in any single issue, but constantly refer the searcher back to an earlier edition for the information he needs. Each new issue of "Men of the Time" or Burke's "Peerage" omits certain notices contained in the previous

issue. On the other hand, each new edition of Haydn's "Dictionary of Dates" incorporates all the old matter with the new. Directories, if local, should be preserved *en masse* if space admits, with a view to the future historian of the town, whose advent may be safely looked for in the smallest library. With a similar object, all editions of works by local writers should be preserved.[1] It is a delicate matter to slight a donor, but the blow will fall lightly if he is long since defunct, and this consideration will often lead to a wholesale clearance of the stuff which well-meaning people from time to time have shot into local libraries.

The exchange of duplicates is a practice which has not yet reached the development it merits. In several countries on the Continent there are elaborate regulations dealing with the disposal of duplicates, but it would be of great service to scholars if means could be devised for an extension of the principle to international exchange. The British Museum from time to time distributes its duplicates to other libraries, but it is to be feared that the more valuable of them remain quite unused in their new homes. If these could have been exchanged for some of the vast accumulations of duplicates in the Bibliothèque Nationale, the gain to both institutions might have been considerable.

The methods of disposing of duplicates accumulated in the national libraries of ITALY, as set forth in a recent decree[2] of the Minister of Education

[1] *See* an article by W. E. A. Axon in the *Library* for 1896.

[2] *See Bollettino Officiale* of 26th April 1894.

in that country, present some especial features of interest. This document provides for the sale by private auction of 10,000 duplicates lying in the Biblioteca Vittorio Emanuele at Rome, and of a theological nature. A list is to be made of such of them as exist in more than two copies in public libraries in Rome, and the other public libraries are to have a copy of the list and fifteen days in which to select what they would care to have. State libraries outside Rome and non-State libraries open to the public, whether inside or outside Rome, are to get the duplicates by exchange for their own, or else at a low price. State libraries in Rome are to have them for nothing, unless the Biblioteca Vittorio Emanuele covets any duplicates in their possession.

The disposal of duplicates in the university and "students'" libraries in AUSTRIA is provided for by two decrees of the Ministry of Public Instruction. The first, dated 31st March 1887, is now only applicable to books published before 1850. If a library possesses several copies of the same edition of a book, and has no need of more than one copy, the copy in best condition is to be kept, and the others to be put aside in one place. Defects in one surplus copy may be made up from another. Books presented may not be put aside without previous permission from the Minister of Public Instruction. The official in charge of the selection shall inscribe on the fly-leaf of each the note *dupl. coll.* (duplum collatum), the press-mark of the copy kept, add his initials, and remove the titles of the

surplus copies from all the catalogues. The books to be disposed of are to be arranged by size, and numbered in order, the order numbers to be added to the title-slips, and these latter arranged alphabetically. The volumes then await the next Commission of Library Revision. This body will test a number of the volumes to judge if the selection is suitable and accurate. The books, and also any defective books of which it is desired to rid the library, shall be stamped, to show that they have been discarded. The titles shall have added to them information as to the condition of the books, and the selling price (new or second-hand, as the case may be). These titles thus enlarged are to be printed and the list sent to all the other university and "students'" libraries, with the request that they will state what books they are prepared to acquire at the prices affixed, or, in the last resort, by offering other books in exchange. The eventual disposal of the duplicates, according to the answers sent in, rests with the librarian or, in the case of university libraries, the academical body controlling him. In contested cases the Minister of Public Instruction shall give the final decision.

A new decree of 3rd May 1897 provides for the duplicates of books published since 1850. The public libraries kept up at State expense have for the future to give away their duplicates. To this end an exchange is to be organised on the one hand among these libraries themselves, on the other between them and the libraries of high schools, seminaries, and institutes. These appear

to be also supported by the State, though not public libraries. Municipal and provincial libraries (not, we presume, State supported) are also admitted to the exchange on a basis of reciprocity. Defective copies, or those evidently worthless, are to be thrown away. The exchange is effected among the libraries of the respective provinces of Austria (Galicia, Moravia, &c.) through the medium of a selected library in each province. The authorities draw up a list of participating libraries in each province, and the Minister of Public Instruction puts them in order of merit. The lists of duplicates are collected by the authorities of the central library in each province, and printed or otherwise multiplied by them. The complete list being circulated, each library marks its *desiderata*, and the order of merit drawn up by the Minister decides as to the assignment when a book is desired by more than one library. At the end of each year the list of duplicates not disposed of is sent to the University Library at Vienna, which, after taking what its own collections require, circulates the list among the provinces generally for further exchange.

PERIODICAL LISTS OF NEW PUBLICATIONS

Austria.—Oesterreichisch-Ungarische Buchhändler-Correspondenz. *Verein der österr. ungar. Buchhändler: Vienna.* [About three times monthly.]

Belgium.—Bibliographie de la Belgique. *Muquardt: Brussels.*

Denmark, Sweden, and Norway.—Nordisk Boghandlertidende. *Boghandlerforeningen i Kjöbenhavn: Copenhagen.* [Weekly.]

France.—Journal général de l'imprimerie et de la librairie; Bibliographie de la France. *Paris.* [Weekly.]

Germany.—Wöchentliches Verzeichnis der erschienenen und der vorbereiteten Neuigkeiten des deutschen Buchhandels. *Hinrichs: Leipzig.* [Weekly.]

Greece.—None.

Hungary. — Corvina. *Buda-Pest.* [Three times monthly.]

Holland.—Nederlandsche Bibliographie. *M. Nijhoff: The Hague.* [Monthly.]

Italy. — Bibliografia Italiana. Biblioteca nazionale centrale di Firenze. Bollettino delle pubblicazioni italiane ricevute per diritto di stampa. 1886, &c. 8vo.

Norway.—See *Denmark.*

Poland.—Przewodnik bibliograficzny. *Cracow.* 8vo. [Fortnightly.]

Portugal.—None.

Roumania.—Bibliografia romana, buletin mensual, &c. *Bucharest*, 1879, &c. 8vo.

Russia.—Knizny Vyestnik. [Appearing at irregular intervals.]

Spain.—Boletin de la libreria. *M. Murillo: Madrid.* [Monthly.]

Sweden.—See *Denmark.*

Switzerland.—Bibliographie und literarische Chronik der Schweiz. *Bâle.* [Monthly.]

Turkey.—Bibliographie ottomane ou notices des livres

turcs, arabes, et persans imprimés à Constantinople. [Published periodically in the *Journal Asiatique.*]

United States.—Publishers' Weekly. *New York.*

Oriental books in general. — Orientalische Bibliographie. *Berlin.* [Half-yearly.]

CHAPTER III

CATALOGUING

HAVING treated of the location of books in libraries, we are next concerned with the means adopted for recording their existence and making them available to the reading public. The latter end is served to a small extent in every public library by allowing a certain portion of the books to be freely examined on the shelves and removed for use. In the Reading-room of the British Museum some 20,000 books, and in the Salle de Travail of the Bibliothèque Nationale some 12,000, are made available in this way. A movement is being eagerly pushed forward in this country, and already prevails extensively in the United States, to throw open the whole extent of popular libraries to the personal inspection of the reading public. This "Open Access System" is further discussed in Chapter V. Whatever the developments in this direction may be, the librarian and reader alike can never dispense with CATALOGUES.

These may be divided into three main categories, according to their functions :—

I. The *Author-Catalogue*, where the books are arrayed in order under their authors' names in alphabetical succession. Books having no authors' name

are arranged by the aid of "headings," which are selected in accordance with various systems of rules.

II. The *Subject-Catalogue*, where the books are arranged according to arbitrary divisions and subdivisions of human knowledge, or under an alphabetical series of headings derived from those portions of human knowledge to which the respective books claim to contribute.

III. The *Shelf-Catalogue*, in which the titles of the books follow the same order as the actual volumes on the shelves.

IV. A fourth, the *Form-Catalogue*, is designed to classify books according to the *forms* in which they present thought (*e.g.* novels, biographies, tales, essays, &c.). It is little used by itself, but enters into combination with I. and II., sometimes without the compilers' intention.

V. A fifth, the *Dictionary-Catalogue*, is a combination of I., II., and IV.

I. AUTHOR-CATALOGUE

The author-catalogue first claims our attention, as being absolutely indispensable, both to the reading public and the staff of any library existing for serious purposes. The largest compilations of the kind available for public use are those of the British Museum Library and the Bibliothèque Nationale at Paris, but of the latter only one volume, containing books of known authorship in the first half of letter A, has as yet been published (1897). The Museum catalogue, therefore, takes precedence by seniority and completeness.

The origin of the catalogue may be traced back to June 21, 1759, when the Trustees of the Museum, which had been opened to the public the preceding January, recorded the following remarkable minute: "The Committee think proper to add that the requiring the attendance of the officers during the whole six hours that the Museum is kept open is not a wanton or useless piece of severity, as the two vacant hours (if it is not thought too great a burden on the officers) might very usefully be employed by them in better ranging the several collections . . . and preparing catalogues for publication, which last the Committee think so necessary a work, that till it is performed the several collections can be but imperfectly useful to the public."

The labours which this apologetic suggestion may be supposed to have started took permanent form in the catalogue of 1787, which again was superseded by that of 1807–19, prepared by Sir Henry Ellis and Mr. Baber. In the years 1826–34 a futile attempt at a classified catalogue was made, under the direction of the Rev. T. Hartwell Horne. Three years later Mr. (afterwards Sir Anthony) Panizzi became head of the Printed Books Department, and proceeded to draw up, with his senior colleagues, the celebrated Ninety-one Rules for Cataloguing. Against Panizzi's wish the Trustees entered upon an ill-considered scheme for printing the whole catalogue, with confident hopes of finishing it by December 1844. This enterprise stopped at letter A, and Panizzi was left free for the task of compiling a complete and accurate

MS. catalogue, and no further printing was done till 1880.[1] Such was the zeal of Panizzi that overflow-meetings of "transcribers" were often held in his own drawing-room.

The Catalogue of Printed Books contains separate entries of every book, pamphlet, magazine, newspaper, and broadside or single-sheet, in the library, with the following exceptions :—

(1) Newspapers published in Great Britain and Ireland. These are accessible by the aid of manuscript catalogues.
(2) British Parliamentary Papers, accessible by the aid of the indices issued with them; also, many British municipal publications.
(3) Certain Foreign and Colonial State publications (including all those of a statistical nature), of which manuscript catalogues have been compiled.
(4) A certain quantity of German university theses and school dissertations.
(5) A certain portion of the vast collection of French Revolution tracts. These are now in course of being catalogued.
(6) A very small number of large collections, *e.g.* one of Mazarinades, and one of pamphlets published in Mexico; another of the addresses issued during the election that followed the introduction of the Home Rule Bill by Mr. Gladstone; which would have cost, to catalogue in detail, sums out of all proportion to their value, and so appear in the catalogue under a simple heading.

The selection of the proper headings in an author-catalogue, especially in the case of a large

[1] See *infra*, p. 139.

library, is a matter of extreme complication. The system of the British Museum, as now in operation, was first set forth in the Ninety-one Rules drawn up in 1839 by Mr. Panizzi, Mr. Winter Jones, Mr. Watts, Mr. Serjeant Parry, and Mr. Edward Edwards.

The experience gained in printing the catalogue led to a number of small changes being gradually introduced,[1] and the Rules will be published in an amended form when thought desirable.

The chief points of the system are these :—

I. When the authorship of a book is declared in the book itself, the author's name must be taken as the heading, except in the case of official publications, which are entered under the name of the authority by which they are issued.

NOTES.

(1) In the case of saints, the heading is the name by which they have been canonised; in the case of popes and sovereigns, that which they officially assume; and in the case of members of such religious orders as discard secular names, the name in religion. Princes of sovereign houses are entered under their Christian names only. Peers and bishops are entered under their family names.

(2) When an author has always written under a latinised form, or some other variant of his name, that form is adopted in preference to his vernacular surname. In all other cases, except when the author is invariably known under the latinised form, the vernacular surname is adopted.

[1] They manage these things differently in Italy, where cataloguing rules cannot be altered without the consent of the Minister of Public Instruction.

Examples.

ERASMUS (Desiderius).
FLACIUS (Mathias), *Illyricus.*
LINNÆUS (Carl).

(3) In the spelling of foreign personal names the vernacular form is adopted, except in the case of ancient Greeks, names of persons mentioned in the Bible, and the official names of sovereigns, princes of sovereign houses, popes, and saints. In these the English form is preferred.

(4) Foreign names, excepting French, preceded by a preposition, by an article, or by both, are entered under the letter immediately following. French names preceded by a preposition only, follow the same rule; those preceded by an article, or by a preposition and an article, are entered under the initial letter of the article or preposition. English surnames of foreign origin are to be entered under their initial, even if originally belonging to a preposition.

Examples.

GOETHE (Johann Wolfgang von), *not* Von Goethe.
COLONNE (Guido delle), *not* Delle Colonne.
LATOUR (Antoine de), *not* De Latour.
LE FÈVRE (Jacques) *d'Etaples*, *not* Fèvre (Jacques de).
DU MOULIN (Pierre), *not* Moulin (Pierre du).
DE VERE (Robert), *Earl of Oxford*, *not* Vere (Robert de).
DE LA RUE (James).
VAN BUREN (Martin).

(5) Foreign compound surnames are entered under the initial of the first of them. In compound Dutch and English surnames the last name is preferred if no entry of a work by the same person occur in the catalogue under the first name only.

Examples.

LAMARTINE DE PRAT (Marie Louis Alphonse de).
SMITH (William Robertson).
LOCKER, afterwards LOCKER-LAMPSON (Frederick).

(6) Initials are treated as though they were complete words. Where they represent the name of a person, the last letter is to be taken as representing a surname, unless the typography or evidence from the book itself shows that the surname is represented by one of the preceding letters.

(7) Initials of forenames are filled in when possible.[1]

(8) The names of more than one person may only appear in the same heading in the case of a work written by two authors in conjunction, without specification of the parts written by each; the names in this case are entered in the order in which they are given in the book.

Example.

BEAUMONT (Francis) and FLETCHER (John). The works of Francis Beaumont and John Fletcher.

When more than two authors have collaborated, the name of the first only is to be taken as the heading.

(9) Books, or series of books, made up of separate works

[1] No pains are spared to obtain information of this kind from bibliographies, dictionaries, directories, army, law, and medical lists, and similar publications. The process is of the utmost use in distinguishing different authors of the same surname, especially in the longer headings. It is universally followed in the United States, where the unearthing of a new forename of some retiring author is chronicled each month in the *Library Journal*. The *Centralblatt für Bibliothekswesen* has taken of late to making similar records. In Germany, however, there occurs a vexatious obstacle to the conscientious cataloguer—officers of the army who are good enough to write books will not admit the possibility of another book being written by a namesake, so they leave out their forenames. The *Army List* is equally unbending, so the case is hopeless.

Useful articles on the sources for forenames will be found in the *American Library Journal*, vol. xiv. Nos. 1 and 2, and in the *Centralblatt für Bibliothekswesen* for March 1896.

by more than two authors, are, when published under a collective title, entered under the editor's name; if there is no editor the collection is treated as anonymous, and catalogued accordingly.

II. In the absence of declared authorship, the heading is to be chosen according to the following rules applied successively :—

(*a*) Books concerning a person (real or fictitious) named, or adequately described, on the title-page are entered under his name.

Examples.

SPINOZA (Benedictus de). An Account of the Life and Writings of Spinoza, &c., pp. 16. *W. Boreham: London*, 1720. 8vo.

SHARP (John), *Archbishop of York*. The B——p of York's Speech to the House of Lords, &c. *W. Garnet: London*, 1710. *s.sh.* fol.

SPRAT (Jack). The Life of Jack Sprat, his Wife, and his Cat. *J. Evans: London* [1810?]. 32mo.

(*b*) Those concerning a collective body or institution are entered under the name of such body or institution.

Examples.

LONDON.—*Calves' Head Club.* Dialogue between a Dissenting Minister and the Calves' Head Club, &c. *Reprinted at Dublin*, 1721. *s.sh.* fol.

SPITALFIELDS WEAVERS. Distresses of the Spitalfields Weavers. [*London*, 1792?] *s.sh.* fol.

(*c*) Those concerning a place, or an object bearing a proper name (*e.g.* a ship), are to be entered under the name of such place or object.

Example.

SPERANZA, *Yacht.* The Log of the Speranza, &c. *Edward Jones: London*, 1887. 8vo.

When the foregoing rules (*a–c*) do not apply, the heading is—

(*d*) The name of a person or place forming a necessary part of the title, except when merely indicating a date.

Example.

DICKENS (Charles). Report of the Dinner given to Charles Dickens in Boston. *Boston* (*Mass.*), 1842. 8vo.

Exception.

HISTORY. A History of Painting, from Fra Angelico to Velasquez.

(*e*) Or the first substantive in the title.

Examples.

ART. Le livre intitule l'art de bien mourir. *Antoine Vérard: Paris*, 1492. fol.

BOOK. The Extraordinary Black Book, &c. *London*, 1831. 8vo.

(*f*) Or the first word other than an article.

Examples.

WHAT. What are we Going to Fight for? &c. *Darlington*, [1878.] 8vo.

TO. To Love and to be Loved. By the author of "I've been Thinking." *London*, 1855. 8vo.

NOTES.

(1) A compound expression formed with an adjective derived from a proper name is in general taken as a heading equally with the name from which it is derived, such expressions when in a foreign language being translated into English, but the proper name itself may be substituted for

the derivative in order to bring the entry under a larger heading.

Examples.

FRENCH CEREMONIAL. Projet du nouveau cérémonial françois. *Paris*, 1746. 4to.

FRANCE.—*Army.* L'armée française et ses drapeaux. *Paris*, 1852. 12mo.

(2) Where for the name of an author there is substituted an official designation or description sufficiently clear to render his identity unmistakable, the book is not to be regarded as anonymous, but is to be entered under the name of the author.

When an author, while concealing his identity, writes under a general name derived from any office, profession, party, or qualification, the name so assumed is treated as a real name, and taken as a heading. Books in which the author designates himself merely by a descriptive phrase or circumlocution are treated as anonymous.

Examples.

A book entitled "The Secret of England's Greatness," stated to be "A speech by the Chancellor of the Exchequer," is entered under the name of the author as a matter of common knowledge; if stated to be "by a Merchant," under the name "Merchant"; but if "By a Citizen of London," it is treated as anonymous and entered under England.

(3) Commentaries accompanied by the full text of the work commented on are treated as editions of the work, except when the text is distributed through the Commentary in such a manner as not to be readily distinguished from it, or is of insignificant bulk as compared with the Commentary. This is one of the points where the catalogues of the British Museum and the Bibliothèque Nationale most conspicuously differ.

III. Various classes of books excepted from the preceding rules.

(*a*) The Old and New Testament and their component parts are entered under the general heading Bible, with the addition of sub-headings for the separate books or groups of books and for the two Testaments.

(*b*) Works officially published, not merely subsidised, by learned societies are entered under the general heading Academies, &c., followed by the name of the town or country in which the society holds its meetings, and the name of the society. Cross-references are, however, made from the heading, which the book would have required if it had not been published by an "Academy."

(*c*) Reviews, magazines, newspapers, journals, gazettes, annuals, and all other works of a similar character, are entered under the general heading Periodical Publications, followed by the name of the place of publication.

(*d*) All Almanacs, calendars, &c., are entered under the general heading EPHEMERIDES; anonymous catalogues, not bearing the name of any institution or other owner, under CATALOGUES; anonymous dictionaries (including lexicons and vocabularies) of any description except encyclopædias, under DICTIONARIES; encyclopædias, even when containing the name of their editor, under ENCYCLOPÆDIAS; all directories in the same manner, under DIRECTORIES.

(*e*) All Orders of Divine Service put forth by authority, such as Missals, Breviaries, Horæ, the Book of Common Prayer, the Agenda of the Lutheran Church, and their component parts, are entered under the general heading LITURGIES, followed by the name of the Church putting them forth, and of the Order, Diocese, &c., in which their use is enjoined.

The preceding rules and notes provide for the

selection of the MAIN HEADING for each book, but the CROSS-REFERENCES are of especial importance in the British Museum catalogue. Cross-references may be comprised under three chief heads :—

I. References from alternative forms of the same heading—

These are made (*a*) from any alternative, incomplete, inaccurate, or foreign form of a name, used in the book, to the form adopted for the heading.

Examples.

LUT. (Mar.). *See* Luther (Martin).
SAINT DAVIDS, William, *Bishop of*. *See* Laud.
BARTAS (Guillaume de Saluste du). *See* Saluste du Bartas.
HOLLYBAND (Claudius). *See* Desainliens (C.).
MÜNCHEN. *See* Munich.
ORTULUS. *See* Hortulus.

(*b*) From the name of any institution, periodical, &c., to any larger heading under which it is entered.

Examples.

BRITISH MUSEUM. *See* ACADEMIES, &c.—*London*.
GEORGE HERIOT'S HOSPITAL. *See* EDINBURGH.—George Heriot's Hospital.
ACTA ERUDITORUM. *See* PERIODICAL PUBLICATIONS.—*Leipsic*.

II. Cross-references of the second kind are made—

(*a*) When a book is entered under any heading other than the name of the author, from the name of the author to this heading.

(*b*) To a heading consisting of initials or a descriptive name from the heading under which the book would have appeared if the initials or descriptive name had been absent.

Examples.

BARGRAVE (ISAAC).
A Sermon against Self-policy, &c. (by I. Bargrave) [1624]. 4to. *See* SERMON.
SHADOWS.
Shadows of Slum-Life. By E. M. M. 1889. 8vo. *See* M., E. M.

III. Cross-references of the third kind are made—

(*a*) From the names of editors, translators, subjects of biographies, authors of books criticised, &c., also, if advisable, from writers of prefaces and introductions, illustrators, authors of MS. notes, &c.

Examples.

MALONE (EDMUND). *See* BOSWELL (J.), *the Elder.* The Life of Samuel Johnson, &c. [edited by E. Malone], 1807. 8vo.
BROWNE (*Sir* THOMAS), *M.D. See* DIGBY (Sir K.). Observations upon Religio Medici [*i.e.* upon the unauthorised edition of Sir Thomas Browne's work, published in 1642], &c. 1643. 8vo.
CALDECOTT (THOMAS). *See* MILTON (John), *the Poet.* Poems upon several occasions, &c. COPIOUS MS. NOTES (by T. Caldecott), 1785. 8vo.

(*b.*) From the names of the author of part of a book, or of a book forming part of a series.

Examples.

CHURCH (RICHARD WILLIAM), *Dean of St. Paul's.* The Pensées of Blaise Pascal. [A lecture.] *See* KEMPE (J. E.), Companions for the Devout Life, &c. 1877. 8vo.
CHURCH (RICHARD WILLIAM), *Dean of St. Paul's.* Spenser. [A sketch of his life and writings, pp. 181. 1879.] *See* Morley (*Right Hon.* John), English Men of Letters, &c. 1878, &c. 8vo.

Where convenient, for the saving of space or more orderly arrangement, any of the cross-references specified under (*a*) may be written direct to a cross-reference of the form (*b*) instead of to the main entry, the short title of the larger work being added after the date in italics enclosed in brackets.

Example.

PASCAL (BLAISE). *See* CHURCH (R. W.), *Dean of St. Paul's.* The Pensées of Blaise Pascal. [A lecture.] 1877. 8vo. [*Kempe's Companions for the Devout Life.*]

All the above kinds of cross-references may be given in a general form, if this will save needless repetitions.

Examples.

DÜRER. *See* DUERER.

HÆMMERLEIN (THOMAS) *à Kempis.* [For anonymous editions of the Imitatio Christi by Thomas à Kempis, *see* JESUS CHRIST.]

TUCKER (CHARLOTTE). [For works written by Charlotte Tucker under the initials A. L. O. E., *see* E., A. L. O.]

In the case of biographies which go through several editions the cross-reference is generalised, so as to cover all editions, by the omission of the date and size (and of the press-mark), the word life or biography, &c., being prefixed to the reference.

Cross-references of other kinds than those specified may be written, if likely to be of use to persons using the catalogue, *e.g.* from the titles of books, or series, in the form in which they are generally known, whether correct or not, to the heading under which they are entered.

Examples.

RELIQUIÆ ANTIQUÆ. *See* WRIGHT (Thomas) and HALLIWELL, afterwards HALLIWELL-PHILLIPS (J. O.).
PERIODICAL PUBLICATIONS.—*London.* Numismatic Chronicle. *See* ACADEMIES, &c.—*London:* Numismatic Society.

CATALOGUE OF MAPS

The catalogue of Maps is composed of main entries under subject-headings, and of subordinate entries under author-headings, arranged in one alphabet, the arrangement under each subject-heading (or sub-heading) being mainly chronological, while that under author-headings follows the alphabetical order of the countries or places delineated.

The main entry of every atlas, map, chart, plan, or view is placed under the generally accepted name of the geographical or topographical area which the work delineates, and is to be of sufficient fulness to secure its identification.

Subordinate or abridged entries are made where possible under the name of every author, whether draughtsman, surveyor, or compiler, to serve purposes analogous to those of cross-references in the General Catalogue.

Where the names of more than one continent, country, or locality are mentioned in the title of the work (or, in the absence of a title, in the description supplied by the catalogues), the heading of the main entry is the name of the first county, &c., thus

mentioned, and subordinate entries are written for such of the others as may require them.

When the subject-heading—*e.g. World, England, London*—contains a large number of entries, sub-headings are supplied to facilitate reference.

CATALOGUE OF MUSIC

The catalogue of Music is in two sections, section 1 consisting of a catalogue of musical compositions entered under the names of composers, with cross-references from arrangers or editors; section 2, of cross-references from the authors of words set to music to the names of the composers in section 1. The arrangement of both sections of the catalogue is alphabetical. In section 1 cross-references are also made: (1) in the case of vocal music, from the first word of the name of the song; (2) in the case of operas, oratorios, and other choral works, from their full title to the names of the composers.

Anonymous compositions: (1) *if instrumental*, are to be catalogued under the first substantive of the title, or, if there be no title, under the name of the kind of music of which they consist; (2) if *vocal*, under the first word of the first line, with a cross-reference from the name of the composer, if ascertainable.

Collections of psalms or hymns are entered under the name of the editor or collector, with a cross-reference from either heading; if anonymous, even though they possess a title, under the class-heading PSALMS or HYMNS.

It is hardly necessary to observe that the Museum catalogues have not been uniformly drawn up on the principles above laid down. In fact only the printed volumes issued within the last few months will be found in entire conformity with them, and possibly, when the printing of the MS. general catalogue of books is completed a year or two hence, some further small improvements may have been effected. One of the most striking changes effected since the printing of the catalogue began is the new arrangement of the cross-references. These were formerly regarded as of inferior standing, unfit to mix with the main entries, and were placed by themselves in the alphabetical order of the headings to which they pointed. The consequence was that when an edition of a work appeared in a series, and consequently was entered as a cross-reference to the main heading under which the series was entered, it became separated from all its other editions. The confusion that ensued among the entries of much-reprinted books can be easily imagined. This state of things was altered in printing the early part of letter D. Again, the treatment of books appearing under initials has been much improved by the additional reference under the heading which would have had to be selected if the initials had not been there. This was done because initials are so easy to forget, and references to books so frequently disregard them. Another unsatisfactory feature in the treatment of initials was the single general cross-reference from an author's name to the initials under which he had published books

(*e.g.* AROUET DE VOLTAIRE (François Marie de), *see* V., M. de). The present practice is to write a separate cross-reference for each book published under initials, except in cases where the whole of a writer's *bagage littéraire* has appeared in that way, or where a very unimportant writer has brought forth a large number of pamphlets under the disguise of initials, and a single reference is allowed to suffice.

Much objection is wont to be made to the headings ACADEMIES, DICTIONARIES, ENCYCLOPÆDIAS, EPHEMERIDES, LITURGIES, PERIODICAL PUBLICATIONS. It must be admitted that such headings as these are not properly admissible to an author-catalogue—they are Form-catalogue headings. The heading ACADEMIES is, further, one of doubtful utility, on account of the difficulty of deciding what institutions shall rank as academies. Quite recently a reader at the Museum expressed surprise that the Royal College of Music was not an "Academy," and no doubt many a slight has seemed to be cast on excellent institutions by excluding them from that heading, which is reserved for bodies that publish the results of research. It has been proposed by rash innovators not only to abolish the heading "Academies," but to disregard the names of publishing societies in selecting the catalogue-heading. The shortest experience of the wants of students is enough to show, however, that very many learned publications are best remembered by the names of the societies that issue them.

The headings EPHEMERIDES, ENCYCLOPÆDIAS, LITURGIES, PERIODICAL PUBLICATIONS, only serve

the end of keeping together the entries of books of the same kind. To such readers as know of their existence, they are very useful; to those who do not, it is inconvenient to be sent from one part of the catalogue to another. Moreover, the concentration into one or two volumes of all the entries of a class of book much referred to produces a delay in consultation.

The heading ENCYCLOPÆDIAS is in a way indispensable, as providing for the wants of those readers —naturally a numerous class—who know these useful productions by their names and not by the names of their editors. The heading DICTIONARIES is only used for anonymous dictionaries, which are thus kept together in a convenient classified form. The existence of this heading is only possible owing to the fact that dictionaries are a literary production of closely defined form. The heading CATALOGUES was at one time employed for all catalogues, but now only to those bearing no name of owner or place, the others being incorporated in their alphabetical places as the catalogue is printed. The usual treatment of anonymous books only leads to absurdities if applied to anonymous catalogues.

Objection is frequently made to the Museum practice of using family names of peers in every case as a heading instead of the title, and it is urged that each name should be used in the form best known to the public. These objectors do not consider (1) that fifty years hence there will be a new public, whose acquaintance with present-day names it is impossible to prophesy, though the Museum

catalogue is designed, at any rate, to serve their ends; (2) that most persons of title change their titular appellation at least once in the course of their lives, and may acquire celebrity under each, so that if the catalogue is to keep pace with them, frequent reprinting will be necessary unless the family name (the permanent factor) be selected as the heading.

The treatment of PSEUDONYMOUS works, again, is open to objection, since the reader finds under an author's name not a complete list of his works, but only of those written under his name, or initials, or anonymously, those written under pseudonyms being provided for by general cross-references to such pseudonyms. The saving of space is the only possible justification of this treatment, and the inadequacy of this plea is virtually admitted in recent practice—*e.g.* in the case of the heading THACKERAY, *W. M.*—special cross-references being made under the author's name for each *work* of his that appears pseudonymously. The practice of changing the headings of pseudonymous books to the author's real names as soon as these are known would be impracticable for any but a card-catalogue, on account of the reprinting that would be involved.

CATALOGUE OF THE BIBLIOTHÈQUE NATIONALE

Up to the present year the British Museum was the only library of the first rank that had printed its general catalogue, either by author or subject. In

August 1897, however, there appeared the first volume of the general alphabetical-catalogue of the French national library. It would be more accurate to speak of this as the first volume of the first part of the catalogue, the compilation being divided into three parts—

(1) Works of which the author is known (including, of course, anonyma with revealed authorship).
(2) Anonymous works, periodicals, and works issued by corporate bodies (*œuvres émanées de collectivités*).
(3) Groups of special works.

This first volume of section 1 only covers the first half of letter A (A—ALBYVILLE), and takes up 565 large octavo pages, printed in double columns. In estimating the extent of the library from these data, it has to be remembered that works in which more than four authors collaborate is treated as anonymous, and falls under section 2.

The catalogue is preceded by a learned introduction from the pen of M. Léopold Delisle, giving the history of the Bibliothèque Nationale and its various catalogues, and describing the scope of the present undertaking.[1]

We will here venture on a few detailed criticisms on the volume now published.

(1) Whenever a heading becomes particularly long, the items are numbered in order. This numbering forms a convenient reference in the analytical index which precedes each long heading,

[1] Further information as to the plan of the catalogue is given in the *Rapport* on the material for the catalogue, drawn up by M. Émile Picot. (*Paris*, 1894. 4to.)

as in the Museum catalogue. The duplicates, however, have numbers of their own, instead of bearing the same number as the first copy, so that the numbering is no clue to the number of different editions.

(2) Titles in languages other than French, English, Greek, Latin, and its modern derivatives, are followed by a translation in small type as foot-note. The object of this is not easy to see; no mere translation of the title of a German book, for instance, could be of use to an inquirer ignorant of German.

(3) In all cases the author's name is repeated in the body of the title, a proceeding that adds little to the information of the searcher, and must in course of time lead to the use of some millions of superfluous words.

(4) Editions of a text with a translation are not classed apart as "polyglot" after the Museum practice, but kept with the editions of the text. As the mention of the Latin translation is not seldom omitted on the title-page, this practice seems calculated to assist the student who knows an edition from *its title only*.

(5) The detailed statement of the contents of each volume in the case of editions in many volumes is also useful, enabling the reader to obtain the particular volume required, instead of sending for the whole collection, or throwing on the attendants the onus of looking through tables of contents. This practice has recently been adopted to a limited extent in the British Museum catalogue. It is only practicable in the case of

completed collections, for it would produce a most unsightly effect, even if it were practicable, to insert mention of new parts of a series as they arrived in the library.

(6) The printer's or publisher's names are added to all books where known. In the Museum catalogue the names of publishers are generally omitted from the titles of foreign books published after 1699, but the insertion of this information has been shown to be of so much use in differentiating editions, that in the headings of Greek and Latin writers lately printed for the General Catalogue (*e.g.* Terence) the names have been added to all editions.

(7) The "notes" at the foot of the entries contain descriptions of bindings, which are rarely found in the Museum catalogue. (This omission, we believe, will in future be avoided in the latter compilation.)

(8) The treatment of undated books in the Bibliothèque Nationale catalogue is unheroic, no attempt being made to supply dates, except, apparently, in the case of modern French books, which naturally get themselves dated, with more or less accuracy, through the *dépôt légal*. The order of the entries, however, being chronological under each work, dates are evidently conjectured by the compilers of the catalogue, though not expressed. It seems most regrettable that no assistance is afforded to the student on this point.

(9) Another omission, which used to characterise the British Museum catalogue until about ten years ago, is the omission of the pagination.

The insertion of this information is valuable, both as supplying strong evidence of the identity of editions, and as a clue to the importance or, at any rate, size of books.

(10) The forenames do not appear to have been filled in with the care that might have been expected, considering the stress laid on this in the *Rapport*. Many English and American names are left as initials, though the British Museum catalogue, Allibone, and other sources would have supplied full forms. Even French names, that might have been supplied from *Army Lists* and other obvious sources, are similarly left incomplete. The effect is particularly unfortunate under the heading of such a common surname as "Albert." Even in cases where the forms given are sufficiently full to prevent confusion between the names actually found in the catalogue, we submit that fuller forms are necessary in view of future accessions, and of the needs of extra-Gallic librarians, who will look to this catalogue to supplement the information gained from the headings in the British Museum catalogue.

(11) The rules observed in the arrangement of headings must necessarily be minute, and may not be apparent at first glance even to a trained observer. The following forms follow one another as here printed, without apparent reason :—

ADAM, *maire de St. Ellier-les-Bois.*
ADAM, *substitut à Nancy.*
ADAM (*abbé*).
ADAM, *le Marin.*

(12) The general rule for choice between different forms of an author's name is to take "the form best known in France." As instances we may quote: Lord TENTERDEN under ABBOTT (he acquired his renown as Lord Chief-Justice Abbott), but Lord ABERDEEN under ABERDEEN. This sounds eminently reasonable, but we imagine that differences about its application must from time to time disturb the peace of the Bibliothèque.

(13) The disputes about the domain of cataloguer and bibliographer are happily avoided to a great extent, as the *incunabula* of France are already being catalogued by Mademoiselle Pellechet, and a reference to the first volume of her catalogue takes the place of an elaborate description.

The general rule given in the *Rapport* for the cataloguing of *anonyma* is simplicity itself. The first word of the title (not being an article) is to be the heading. In the next paragraph, however, it is laid down that the cataloguer shall, as a rule, take his heading not from the first vague line of the title, but from the name which serves as special designation. This appears to apply to all such anonymous books as in the British Museum catalogue appear under personal and geographical names, and to assign to them such names as headings. However, criticism on these points is hardly reasonable before the second part of the catalogue begins to appear, and that is an unknown date.

The *œuvres émanées de collectivités*, such as "reports, addresses, &c., shall be put under the name of the assembly or meeting from which they emanate."

It takes five persons to make a *collectivité*. Books written by four persons appear under the first of the authors' names, but the addition of a fifth collaborator transfers the book to section 2.

Such, at least, is the course laid down in the *Rapport*, but from M. Delisle's Introduction we gather that the rules determining the borders of sections 2 and 3, and the internal economy of those sections, have not yet been finally determined. Among the projected groups of special works (many of which will also appear under author's names in section 1) are the following:—(1) *Société's savantes* — the publications of learned societies, arranged in order of countries and then of provinces or towns. It is reassuring to find this "group" after the abuse that has been levelled at the heading *Academies* in the British Museum catalogue, and rather startling to find the old territorial classification of "academies" revived, which that catalogue long since abandoned for an arrangement under the alphabetical order of towns. (2) *Public Libraries and Museums*—catalogues, reports, &c. (3) *Music*. (4) *Maps*. (5) *Factums*, or legal pleas, of which the catalogue has already in part been published. (6) *Acts* of sovereign powers. (7) Parliamentary and administrative documents. (8) Newspapers and reviews. (9) Episcopal charges. (10) Liturgies.

The complete catalogue, drawn up on the foregoing lines, is expected to contain two million entries, which will, however, include a number of cross-references from editors, translators, &c.

Anonymous books include those published under initials. This decision will be a boon to the compilers of the catalogue, and has been avowedly arrived at partly in consequence of the enormous bulk attained by entries of this sort in the British Museum catalogue. (Letter B is instanced, there being 191 printed folio columns of entries under initials ending with that letter.)

BODLEIAN LIBRARY

The "Compendious Cataloguing Rules for the Author-Catalogue of the Bodleian Library," as affecting a collection of books among the largest in the world after the two preceding, calls for comparison.

The selection of headings, in certain respects, proceeds upon unusual lines. "Books are to be entered under the surnames of authors, when stated on the title-page *or otherwise certainly known.*" This appears to cover all cases of books published at first anonymously and bearing their authors' names in a subsequent edition. It is somewhat hard on the person consulting the catalogue that he must find in a bibliography the name of the author of any anonymous book he desires to see before he can get it.

Anonymous books are to be catalogued "under the first striking word or words of the title, with a . . . cross-reference, where advisable, from any other noticeable word or catch-title." The great latitude of this rule will probably make many books easily

findable that a more rigid system would tend to hide, but must, on the other hand, make it extremely difficult to assert, of a given anonymous book with a complicated title, that the Bodleian Library does not possess it. Appended is the direction: "If the name of a writer occur in a work but not on the title-page, the work is also to be regarded for the purpose of headings as anonymous, except in the case of works without separate title-page. This, however weak-kneed in point of theory, is practically superior to the British Museum system, under which a book apparently anonymous may have its author's name hidden away in the 'privilege,' or an acrostic. Books published under initials or a pseudonym are to be regarded as anonymous, but cross-references are to be given from such initials or pseudonym. Liturgical books are to be entered under the names by which they are commonly known in England, such as *Prayer* (*Book of Gommon*), *Baptism* (*Order* of), &c. No treatment is prescribed for the numerous liturgical works that have no specific name, such as the many hundreds of books to be found in the British Museum catalogue under Liturgies with the sub-sub-heading of *Particular Services*.

"Noblemen are to be entered under the title, except when the family name is better known, a cross-reference from the one to the other being made in every case." This rule substitutes occasional expediency for universal certainty, and takes no count of the rise and fall in popularity of the successive forms of an author's name.

The usual treatment of foreign names is followed in the Bodleian rules: English compound names connected with a hyphen are put under the compound form. This rule, though it gives a sort of *imprimatur* to many illegally assumed double names, is only just to the holders of double names legally borne, and as the ATHERLEY-JONESES are as well known under that form as, say, the JEX-BLAKES, it is on the whole preferable to the contrary rule, followed, though not consistently, in the British Museum catalogue.

"Word-books, grammars, and alphabets are to be entered under the name of the languages to which they relate, as well as under their compilers and editors, &c."

This rule is really out of place in an author-catalogue, but its practical convenience may be held to justify its existence.

The "Cataloguing Rules (for an author-catalogue) of the LIBRARY ASSOCIATION of the United Kingdom, as revised at the Liverpool Meeting, 1883," bear a close likeness to the Bodleian rules. They, however, reinstate the collective heading "Liturgies," and prefer the British Museum practice of entering English compound names under the second part. Foreign compound names go under the first part. Here, as in the Bodleian rules, no account is taken of the fact that Dutch names, when treated by native bibliographers, appear under the last part of the surname.

"Prefixes indicating the rank or profession of

writers may be added in the heading when they are part of the usual designation of the writer." .

This is not expressly stated in other systems of rules, and in others is forbidden. The British Museum recognises nothing below the dignity of a Dean as indispensable, and withheld an appellation from Canon Farrar till he reached that eminence. The frequent changes in military, naval, and ecclesiastical titles make the Library Association rule somewhat difficult in practice.

BRESLAU CATALOGUE (DR. DZIATZKO)

Among Continental systems of author-catalogues there is one which, by its scientific completeness and the eminence of its contriver (now librarian of the University of Göttingen) deserves careful attention—that in use at the Royal Library at Breslau.[1] The features which distinguish it from the British Museum "Ninety-one Rules" have partly been adopted there as additional to those rules, and partly are due to the fact that the Breslau catalogue is a card-catalogue, in which much shifting is possible without reprinting. The Breslau system, too, is characterised by a fine disregard of unimportant people, in strong contrast with the British Museum catalogue, which, for instance, contains cross-references for all the successive editors of the obscurest

[1] *Instruction für die Ordnung der Titel im alphabetischen Zettel Katalog der Königlichen und Universitäts-Bibliothek zu Breslau, ausgearbeitet von Dr. Carl Dziatzko, Oberbibliothekar.* Berlin, 1886. 8vo. Recently issued, in a revised form, with a view to its general adoption in Prussian libraries.

periodicals whose names are mentioned or otherwise known. We will proceed to notice a few of the more striking features of the system.

WORKS BY SINGLE AUTHORS

(1) If a writer's name become changed, the later form is taken. Thus the Orientalist Boetticher, who came in for some property and changed his name to Lagarde, appears under the latter form. The Museum heading chronicles his rise to greatness by the form BOETTICHER *afterwards* LAGARDE.

(2) When the name of an author writing under a pseudonym becomes revealed, that becomes the heading, and the pseudonym appears as a cross-reference only.

(3) "Descriptions" of an author cannot form headings. Thus a book stated on its title-page to be "von einem Juristen" is treated as anonymous.

When several authors are named on the title-page (1) Collections of *different works*, having a collective title, take their heading from this title (in accordance with the rules for anonymous books), and cross-references are made from each part, if "bibliographically independent." If the parts are not of this kind, as *e.g.* in an encyclopædia, the general editors, if there are any, have cross-references, but none of the authors; if there are no general editors, then the first and last of the authors named on the title-page have cross-references.

Thus, *Real-Encyclopædie des class. Alterthums . . . Von Bähr, Baumstark . . . und dem Herausgeber Aug. Pauly*, is catalogued under the first word, with a cross-reference from PAULY only.

(2) A single work by a number of authors goes under the first or most prominent author, with cross-references from the others.

When no author is mentioned on the title-page, the author's name, if otherwise ascertainable, forms the heading, and a cross-reference is made from the anonymous heading. This latter is not made when the authorship may be presumed to be known to every one. Thus an anonymous edition of the "Bride of Lammermoor" goes under Scott, without any other entry. On the other hand, if the name of a book is much better known than that of its author, the main entry is under the "anonymous" heading that the book would have if it were anonymous, and there is a cross-reference from the name of the author.

When the author's name is not known, the heading is taken from the "real" part of the title, *i.e.* that part which indicates the contents of the book. The first substantive (or the nominative case of it) is the word selected, so that PHILOSOPHICAL TRANSACTIONS appears under TRANSACTIONS. Words like *Commentatio*, *Dissertatio*, *Tractatus*, *Abhandlung*, are discarded, and an index of words thus discarded must be made. Personal and place names do not take precedence of other substantives. The names of translators, and even editors, of books or collec-

tions of books, of which the authors are not known, may not be taken as headings. Various elaborate rules are provided for the case where the title of an anonymous book is in sentence-form.

(1) When the title is a complete main-sentence, the first word (barring the article) is taken from the heading; *e.g.*—

WER hat Recht? QUIS est Petrus.

Note.—Formulæ giving the contents, such as often occur on title-pages of older books, are neglected for this purpose (*e.g. Insunt in hoc volumine*, &c.).

(2) When the title is a subordinate sentence, with the main clause omitted, or merely indicated afterwards by *disseritur*, *explicatur*, or other words—

(*a*) If the subordinating word comes at the beginning of the title, it is taken as the heading.

(*b*) Failing such, the first substantive not used as an attribute is taken as the heading *without change of case.*

e.g. De hæresi abiuranda quid statuat ecclesia Romano-Catholica: under HÆRESI.

(3) If the material part of the title is grammatically connected with the name of the editor, translator, &c. This connection is broken, and the heading is taken from the "material part" of the title, and the nominative form is used, if the substantive taken was only in some other case because of the grammatical connection aforesaid.

e.g. Joan. Georgii Gmelini . . . reliquias . . . commercii epistolici cum . . . publicandas curavit G. H. Th. Plieninger (1861) under RELIQUIÆ.[1]

(4) When the title reproduces in narrative form the contents, occasion, &c., of the book that follows—

(*a*) If it contains, at the beginning or later on, a substantive in the nominative referring to the contents, this becomes the heading.

An dem den 21. *May a.* 1742 *beigehaltenen solennen Exequien vor . . . Grafen . . . H. Hannss Anton Schaffgotsche . . . erleuchteten Trauer-Gerüste waren nachstehende sowohl deutsch, als lateinische. Inscriptiones zu lesen:* under INSCRIPTIONES.

(*b*) If the opening words are in the form of a sentence, and so are clearly prominent, the heading is selected as in (1); in other cases the first substantive, without alteration of case, is taken.

e.g. Den GEBURTSTAG *Friedrichs des Grössten feiert die deutsche Gesellschaft zu Halle*, &c.

(*c*) If no suitable word is contained in the title, it is necessary to invent one.

e.g. In diesem büchlein findet man, wie man einem yegklichen Teutschen Fürsten uñ herren schreyben soll, &c., under BRIEFSTELLER.

Of these arbitrary headings an index must be kept.

[1] This title is abbreviated in so extraordinary a fashion that we are inclined to suspect a suppression on the printer's part of the words "C. Linnæo . . . et aliis" after "cum." Otherwise grammatical construction seems to be quite disregarded.

II.—SUBJECT-CATALOGUE

The term Subject-catalogue is here compendiously used as covering both classed-catalogues and subject-indexes. The first is generally understood to be a detailed scheme logically divided and subdivided of the branches of human knowledge, with the respective books under each head; in the latter the departments of knowledge of which the respective books happen to treat are used as the headings, with a certain amount of grouping. The strife between the exponents of these two systems has always been severe, and is even now hotly raging.

The classed-catalogue has an undeniable seductiveness. It appears so necessary and desirable to map out a catalogue according to the divisions of human knowledge, and in certain fields it is perfectly feasible. For instance, it is perfectly possible to put together under one heading—HISTORY—all books that profess to treat of history in general, or of the history of some part of the world; and so with books of GEOGRAPHY and TRAVEL, and other heads. The weakness of the system appears when applied to books on small subjects, which no two persons would place alike in a logical scheme. A book on Locks and Keys, for instance (two such books appear in the British Museum subject-index for 1885–90), must be ranged with books on Useful Arts, and also, considering what Locks and Keys are used for, under the division,

whichever that may be, that deals with subjects like BURGLARS and FIRE INSURANCE. Also, remembering displays in the galleries of museums, we must have the book under Art somewhere.

OSIERS, we imagine, must figure under Botany, under Useful Arts (being used for basket-making), and under Agriculture. Any ingenious librarian with time to waste might invent a few more headings for each of these, and when he had finished he would glean a few more from disappointed readers. The remedy offered in the modern classed-catalogue lies in a subject-index, which in the above cases would, of course, show in what humorously recondite subdivisions OSIERS and LOCKS and KEYS are to be found, that is to say, those subjects would be found classed *once* with other subjects cognate with them. The most ambitious of class-cataloguers rarely promise more than this, though their chief attraction is said to be the varied conspectus of kindred subjects which cheers the student.

The paucity of printed subject-catalogues of libraries on the Continent renders it difficult to ascertain in what ways these obstacles have been overcome in the classed-catalogues so extensively used there. From M. Delisle's introduction to the new author-catalogue of the PARIS NATIONAL LIBRARY we gather that the authorities of that institution have given up hopes of further classed-catalogues on a large scale. In 1895, however, the PRUSSIAN Government set aside the sum of 300,000 marks for printing a subject-catalogue

of the *wissenschaftlich* libraries of the kingdom, the amount to be spread over twenty years, but of this no specimen has yet appeared.

The classed-catalogue in the UNITED STATES is chiefly a product of the Dewey system, which has of late attracted universal attention among bibliographers in Europe. This system was designed by Mr. Melvil Dewey, now Director of the New York State Library, and first given to the public in 1876. The name is derived from the mode of notation employed to indicate the various classes and sub-classes in the scheme. The whole of human knowledge is divided into nine classes, denoted by the figures 1 to 9, zero being used for "general" works, such as encyclopædias and bibliographies.

0. General Works.
1. Philosophy.
2. Religion.
3. Sociology.
4. Philology.
5. Natural Science.
6. Useful Arts.
7. Fine Arts.
8. Literature.
9. History.

Each of these classes is subdivided into ten sections, and each section into ten sub-sections, these divisions being similarly denoted by figures. This triple classification, denoted by three figures, and comprising one thousand classes, will be minute enough for small libraries. An infinite number of subdivisions may be made, and denoted by figures added to the three already obtained, and separated from them by a decimal point.

Thus under the third division—SOCIOLOGY—the

general works are denoted by 300; general works under the first subdivision — *Statistics* — by 310; under the second subdivision—*Political Science*—by 320; and so on to 390, the subdivision for CUSTOMS, COSTUMES, and POPULAR LIFE. This is subdivided as follows :—

391 Costume and Care of Person.
392 Birth, Home, and Sex Customs.
393 Treatment of the Dead.
394 Public and Social Customs.
395 Etiquette.
396 Woman's Position and Treatment.
397 Gipsies, Nomads, Outcast Races.
398 Folk-Lore, Proverbs, &c.
399 Customs of War.

The further subdivision, denoted by figures following the decimal point, may be instanced by section 396, which is thus subdivided :—

396.1 Emancipation.
.2 Legal Status, Property, Rights, &c.
.3 Political Status.
.4 Education.
.5 Employment.
.6 Woman in Home.
.7 Delineation of Woman in Art.
.8 Delineation of Woman in Literature.
.9 Woman in History, Politics, War. Amazons.

As an instance of greater elaboration we may take 839.8168, denoting the works of Carl Ploug, a Danish poet. Here 8 denotes literature, 3 German literature, 9 minor Teutonic literatures, 8 Danish and Norwegian literature, 1 Danish and Norwegian

poetry, 6 implies the further restriction to the Modern Period, while 8 specifically points to the poet Ploug. Mr. Dewey's published scheme does not appear to subdivide more than four times in addition to the primary triple classification, but of course there are infinite possibilities of expansion.

The European admirers of the decimal system, as represented by the Institut International de Bibliographie at Brussels, have produced some elaborate additions to it.

Thus to express complex notions of classification the figures of different classes may be juxtaposed, the second forming a "determinant" of the first. Thus if *wages* are represented by 331.2, the textile industries by 677, and metal-working industries by 669, it is possible to express—

Wages in the textile industries	331.2 : 677.
Wages in the metal-working industries,	331.2 : 669.

The figures are written in this order on the supposition that works on wages are being subdivided, but there is no reason why the figures should not be reversed, so that, for instance, if books on the textile industries are to be classified, the figures 331.2, denoting wages, become a subdivision of 677, the textile industries. This use of "determinants" greatly lessens the number of figures required to express complex ideas.

Besides these determinants (called "general"), there are "special" determinants to denote form, time, and place.

I. *Formal Determinants*, showing the literary

form of a work.—To show that these figures have nothing to do with *subject*, a cypher precedes them.

.01 General theory, or utility of a subject.
.02 General treatises, manuals, &c.
.03 Dictionaries, encyclopædias.
.04 Essays, addresses, lectures, &c.
.05 Periodicals, reviews, &c.
.06 Publications of Societies.
.07 Teaching and study of a subject, museum of a subject.
.08 Polygraphy; works of several authors forming a series, or collections treating of a subject.
.09 History of a subject.

Thus 52 denotes ASTRONOMY, and ASTRONOMICAL REVIEWS are marked 52.05.

II. *Determinants of Time and Place.*—These serve to denote that the consideration of a subject is regarded under certain limitations of time and space.

The geographical determinants are identical with the figures used to denote the subdivisions of the heading GEOGRAPHY, and are placed in parentheses after the class number: *e.g.* RELIGIOUS HISTORY OF FRANCE, 27 (44); RELIGIOUS HISTORY OF ITALY, 27 (45); 27 representing RELIGIOUS HISTORY, and 44, 45 being the figures representing the subdivisions FRANCE and ITALY respectively in the division GEOGRAPHY. There are other series denoting time limits: (*e.g.* 52 (14) = WAGES in the MIDDLE AGES), political divisions, and physical divisions (*e.g.* 59.82 = BIRDS, 59.82 (22) = ISLAND BIRDS).

III. *Determinants for Proper Names.*—These consist, as a rule, of the names themselves, in alphabetical order: *e.g.* 396=WOMEN; 396 MOLIÈRE =IDEAS OF MOLIÈRE ON WOMEN.

There are still further determinants, which, however, are not intended to be commonly used.

If two numbers beginning with the same figures, and consequently denoting divisions of the same subject, have to be combined, it is not necessary to repeat. Thus in photography 77.24 =NEGATIVE-PROCESS BY THE AID OF GELATINO-BROMIDE OF SILVER, and 77.115=DEVELOPMENT OF THE VISIBLE PHOTOGRAPHIC IMAGE. The combined numbers may be expressed 77 [24: 115], and will denote works on the DEVELOPING PROCESSES BY THE AID OF GELATINO-BROMIDE OF SILVER.

This latter is a specimen of the minute developments that can be effected in each branch of science by specialists adopting the system.

The question as to the value of this scheme *quâ* classification being for the moment waived, the objection at once occurs which any other scheme of equal complexity would of course provoke—that no two people would agree as to what subdivision was proper for any particular book. At this point comes in the Relative Index, a list of subjects and their synonyms in alphabetical order, with the class-figures attached to each. This list contains the headings "found in a selection of the largest dictionary- and subject-catalogues." The size of it increases in the successive editions of

Mr. Dewey's book, and in the last[1] seems to comprise nearly 21,000 headings, including synonyms. Its limitations are best set forth in the words of the compiler himself: "It does not include all names of places, minerals, plants, &c., but gives only those used in the full tables (*i.e.* those showing the subdivisions which require not more than four figures to express them), and a further selection of the most common and useful. It is not a biographical dictionary, and gives no names of persons as biographical headings, but only such as appear in the tables in connection with some subject like philosophy, literature, or history. To avoid swelling the index by frequent repetitions of long lists of subdivisions under every country, language, &c., five general tables have been prepared: viz. (1) Geographical Divisions, (2) Form Divisions, (3) Languages, (4) Philological Divisions, (5) Literatures. These are placed at the end, and referred to from all such topics in the index."

The use of these tables will appear from the following examples:—A reader looking in the index for VENETIAN LIBRARIES under VENICE finds besides the number proper to VENICE the figure 1, directing him to the first Index Table, that of Geographical Divisions. This is a list in alphabetical order of subjects of which the treatment can be restricted by geographical considerations, with the proper figures attached. Here Libraries are seen to be

[1] "Decimal Classification and Relative Index" (Fifth edition, 1894. Library Bureau. London, Boston, &c.).

indicated by 0.27, which would of course have been found at once by looking under the heading Libraries in the general index. The geographical number for limiting the heading LIBRARIES to the geographical division VENICE is ingeniously obtained from the main heading "History," of which the subdivisions are necessarily geographical, by suppressing the characteristic first figure 9, the mark of HISTORY. Thus VENETIAN HISTORY is 945.3; the "geographical number" for VENICE will be 453, and this added to the figures denoting LIBRARIES will give 027.0453, the figures for "VENETIAN LIBRARIES." The cypher following the decimal point is intended to show that no subdivision according to *kinds* of libraries takes place, the new principle of geographical subdivision being introduced.

The two characteristics of the system on which the contriver lays special stress are the index and the system of notation, both of which he believes to be novel. The index, it must be admitted, is a most valuable adjunct to a classified catalogue, since the position of many subjects in a general scheme of human knowledge is sure to be arbitrary. Mr. Dewey's classification, where, by his own admission, much is sacrificed in order to secure the continual subdivisions into tens, stands in especial need of one. It would be of little use, we should think, to the educated reader as soon as he had grasped the general arrangement of the catalogue before him, but to the ill-informed it would be a continual benefit. We are not able to say how large a library

the last edition of the index would fit, but it would certainly be inadequate for any of the dozen largest libraries in Europe, since a large proportion of the excess of a very large collection over one of moderate size will consist of books on minute and forgotten subjects, for which new entries would be required in the index.

The "notation" is designed for a triple end. It is first to lead the searcher from the catchword in the index to the proper part of the classed-catalogue. When, as is nearly always the case in America, this catalogue is in cards, so that a page reference is impossible, this is an important end to achieve. Secondly, the notation by its possibilities of indefinite expansion will provide a distinguishing mark for any new subdivisions that have to be added. Thirdly, it affords means of a minute classification on the shelves. (For further details on this point see Chapter IV.) Mr. Dewey informs us in explaining his system that he has "devised and experimented with several different plans of classification and notation by means of numbers, letters, and combined numbers and letters, . . . yet none have seemed good enough to warrant fully working out and publishing details." We should like to hear a little more of these abortive efforts, since a modification of the Dewey plan, devised by Mr. Cutter of the Boston Athenæum, and applied by him to the library of that institution, seems to possess several advantages over its original. It is however to be feared that these will not have their proper weight among librarians, since the mere

fact of the Dewey system being so extensively used gives it great initial advantage. "The chief characteristics of the notation used in the Expansive Classification are that it ensures an easy distinction between divisions relating to countries (which are always and exclusively denoted by figures) and other divisions (which are marked by letters), and that the figures denoting any one country are the same, in whatever part of the classification they occur." Another advantage is claimed for the system with obvious justice, that, starting from a basis of twenty-six marks (the letters of the alphabet), as compared with the ten of the Dewey system, it will express the same degrees of complexity in subdivision with the aid of fewer marks. The final advantages occurring from this initial superiority must be reckoned by geometrical progression before their just value can be arrived at. A larger number of marks being left available in every subdivision, more room is left for future expansion, whence the name of Expansive Classification given to the system by its inventor. From the point of view of international adoption Mr. Cutter's system has the advantage of not yet being irretrievably fixed, so that Europeans by using it would not stand committed to defects of unscientific or partisan arrangement, if such charges should be brought against this scheme, as they have been against the Dewey system.

These American systems of classification have been known and practised (mostly with modifications) in this country for many years past, but

since 1895 they have attracted much attention throughout the Continent, owing to their adoption by the Brussels Library Conference in that year.

"In September 1895 a Conference assembled at Brussels under the auspices of the Belgian Government, and after discussing and examining a series of experiments extending over several hundred thousand cataloguing-slips, unanimously adopted the Decimal Classification as a basis of arrangement."[1] The Conference also expressed a hope of bringing together into one single card-catalogue all the bibliographical information hitherto scattered through numerous publications, so as to form a permanent aid to research in every branch of knowledge. Such a card-catalogue would, of course, realise the dreams of most European librarians, and there was much indignation when this scheme was found to have the Decimal Classification tacked on. The conduct of the Congress was stigmatised as "hasty and improvident"[2] in Germany. In Austria, at a meeting of the Oesterreichischer Verein für Bibliothekswesen, no one ventured to express complete approbation. The Dewey system was condemned in France as "complicated and illogical,"[3] in Germany as "mechanical and unscientific."[4] It was subjected by M. Léopold Delisle,

[1] *Organisation internationale de la bibliographie scientifique*, Bruxelles, 1896. 8vo. (*Publications de l'Office international de Bibliographie*, No. 5.)

[2] *Centralblatt für Bibliothekswesen*, July 1896.

[3] M. Polain in the *Revue des Bibliothèques*, March 1896.

[4] *Centralblatt für Bibliothekswesen*, November 1895.

the learned head of the Bibliothèque Nationale at Paris, to a temperate and searching criticism in the *Journal des Savants*.[1] He finds in the Dewey scheme, first of all, a lack of proportion "which is perhaps inoffensive to a librarian living among books mostly modern and of American origin, but which cannot pass unnoticed by librarians accustomed to European libraries, where the ancient collections have not yet been swamped by the products of the contemporary book-trade." Thus the space allotted to the United States is seven times as large as that assigned to Belgium, a country with a not unfertile record, or to England, or to Germany, including Austria, Bohemia, Poland, and Hungary. Again, he points out, under the heading LAW, the section FOREIGN LAW is a sort of common fosse, into which every law-book is bundled that has nothing to do with England or America, the result being that the space allotted to Roman Law is only $\frac{1}{300}$ of that belonging to American and English law. Taking a subject from those which his mediæval studies have so familiarised him with, M. Delisle deals with the RELIGIOUS ORDERS (271. in Mr. Dewey's scheme).

271.0 General.	271.6 Passionists and Redemptorists.
271.1 Benedictines.	271.7 Lesser Roman Orders.
271.2 Dominicans.	271.8 Anglican Orders.
271.3 Franciscans.	271.9 Women's Orders
271.4 Augustinians.	
271.5 Jesuits.	

[1] March 1896.

[Subdivision of .7.]

.70 General.
.71 Carthusians.
.72 Cistercians.
.73 Carmelites.
.74 Trappists. Capuchins.
.75 Sulpicians.
.76 Oblates.
.77 Lazarists.
.78 Christian Brothers.
.79 Other lesser Roman Orders.

"At this point a number of objections occur to me. I will point out only a few. First, why has not the chronological order been followed? Why are the Jesuits ranked before such ancient Orders as the Carthusians and Cistercians? Why have not the mendicant orders been placed side by side? Why put the Trappists with the Capuchins and not with the Cistercians, seeing that they are nothing but reformed Cistercians? Similarly, why put the Capuchins in sub-section 271.7, when sub-section 271.3 is set aside for the Franciscans? Can it have been forgotten that the Capuchins are children of St. Francis, like the Franciscans proper? Is there not ground for astonishment when we see no mention made of such considerable Orders as the Canons Regular, the Camaldolites, the Bons Hommes de Grandmont, the Monks of St. Anthony, the Mathurins, the Celestines, and the Oratorians? But the partisans of the American scheme will say, the elasticity of the scheme allows you to cut up group 271.79 into ten. I know that this course might be adopted, but it is evident for all that that the classification of Religious Orders put forward by Mr. Dewey is utterly chaotic. The authors that he took as his guides have given him most confused

and even erroneous information, for they have led him to ascribe the foundation of the Dominican Order to the year 1170, and the Franciscan to 1182."

M. Delisle goes on to show how, by the total omission of one of the most important headings —the Benedictines—section 271.9 is divided with equal ill-success.

Again, M. Delisle examines the classification of BIOGRAPHIES.

920	Biography—General and Collective by Localities.	
921	„	of Philosophy.
922	„	of Religion.
923	„	of Sociology.
924	„	of Philology.
925	„	of Science.
926	„	of Useful Arts.
927	„	of Fine Arts.
928	„	of Literature.
929	„	of Genealogy and Heraldry.

M. Delisle wants to know whether St. Vincent de Paul will go under 922.2 as a Catholic saint or 923.6 as a philanthropist, and Voltaire under 921 as a philosopher or 928 as a man of letters? The subdivision of 920 receives further censure.

	Biography—Individual and collective by Subjects.
920.1	Bibliographers.
920.2	Librarians.
920.3	Encyclopædists.
920.4	Publishers.
920.5	Journalists.

920.6 Academicians.
920.7 Women. (Collected and individual lives not going with any subject.)
920.8 Eccentrics, cranks, fools, insane, &c.
920.9 Other special classes, *e.g.* phrenologists, somnambulists, &c.

M. Delisle thinks, not without reason, that certain people—his countrymen, no doubt, would furnish cases—might be classed as men of letters, journalists, or academicians.

No doubt objections of this kind, if not of this degree, could be plausibly brought against any system of classification whatever, but more serious are the material errors and imperfections noted by M. Delisle in the heading "Religious Orders." Mr. Dewey claims to have made large use of the services of specialists in constructing his scheme and the index to it, but some of them at least appear to have led him astray.

So far as we know, the only librarian of the first rank who welcomes the Decimal System is Signor Chilovi, the head of the Biblioteca Nazionale Centrale at Florence, its latest critic.[1] He is in part disarmed, we think, by the general resolution now visible in Europe to regard the system as at most applicable to the mere classification of books, without adopting the class-numbers as press-marks.

At the International Bibliographical Conference at Brussels in July 1897 it became evident that the Dewey system had progressed in favour with

[1] *I cataloghi e l'Instituto internazionale di bibliografia . . . .* I. *I cataloghi delle biblioteche.* Firenze, 1897.

men of science if not with librarians, and specimens were shown of classed-catalogues made on the basis of that system relating to physiology, astronomy, photography, and other sciences, yet the International Conference on Scientific Papers that met in London last year would have none of it.[1]

The introduction to this index lays chief stress on the one undeniable merit of the Dewey system, that it exists, elaborately worked out, and must save an incalculable amount of time. As a French bibliographer said of the British Museum catalogue, "Ce n'est pas une chef-d'œuvre, mais cependant ça existe." This will probably secure it a considerable following amongst librarians, especially the less scholarly among them.

The project of the Brussels "Institut international de Bibliographie" for making the Dewey classification an international standard hardly calls for serious notice in the present state of public opinion. The *Institut* looks forward to a time when every book and review article will appear marked with the decimal class-number assigned to it by some central authority, the *Institut* for choice. This would involve, as Dr. Joachim points out in a recent article,[2] the despatch of a copy of each book, before publication, to Brussels, the mere title being obviously insufficient. The Société de Biologie de Paris, above alluded to, thinks each author might

[1] Société de Biologie de Paris: *Physiologie. Classification décimale. Index général. Rapport*, &c. *Paris*, 1896.

[2] In No. 10 of Dziatzko's *Sammlung bibliothekswissenschaftlicher Arbeiten*, 1896.

assign the class-number to his own productions. That way chaos lies. The uniform classification of old and rare books would present even greater difficulties, as they could not well be exposed to the risk of a journey for so slight an object.

III.—THE SHELF-CATALOGUE

This is a catalogue in which the titles of the books follow the same order as the actual books on the shelves. In libraries where a close classification prevails, it is identical with the classed-catalogue. Being chiefly of use for the staff of a library, it is not printed as such, though in libraries with printed catalogues it will consist usually of printed slips mounted on cardboard. If the cross-references are arranged with the title to which they point, the shelf-catalogue furnishes a ready means of knowing in how many places alterations have to be made when change of position or discovery of error necessitates corrections in the main entry.

In all libraries the shelf-catalogue, when compared with the books as they stand on the shelves, afford a ready means of detecting theft or misplacement.

IV.—THE FORM-CATALOGUE

The form-catalogue has practically no existence alone, but contributes elements to the other varieties of catalogue. If it existed, it would be composed of such headings as "Sermons," "Speeches," "Reports," "Essays," "Poems," "Satires," "Chap-

books, "Periodicals," "Encyclopædias," all denoting literary form. The use of these headings in author- or subject-catalogues is a matter of expediency. They are common in the American dictionary-catalogue.

V.—DICTIONARY-CATALOGUE

There is a variety of catalogue which evades inclusion in the foregoing classes, namely, the dictionary-catalogue, which partakes of the nature of them all. The objects and rules of a compilation of this kind have been codified by Mr. Cutter,[1] of the Boston Athenæum Library. Its aims are said to be—

I. To enable a person to find a book of which either—
   - A. The author
   - B. The title
   - C. The subject

   } is known.

II. To show what a library has—
   - D. By a given author.
   - E. On a given subject.
   - F. In a given kind of literature.

III. To assist in the choice of a book—
   - G. As to its edition (bibliographically).
   - H. As to its character (literary or topical).

The means to be adopted for achieving these ends are—

1. Author-entry (for A and D).
2. Title-entry or Title-reference (for B).

[1] "Rules for a Dictionary Catalogue" . . . Third edition. *Washington*, 1891. 8vo. (*U.S. Bureau of Education Special Report on Public Libraries.*—Part 2.)

3. Subject-entry, cross-references, and classed subject table (for C and E).
4. Form-entry (for F).
5. Giving edition and imprint, with notes when necessary (for G).
6. Notes (for H).

(1) Mr. Cutter gives elaborate rules for the selection of author-headings, which do not at present concern us.

(2) The title-entry has for its heading, as a rule, the first word of the title, with suppression of the article, or else some striking word ("catchword") which is likely to remain in the reader's memory.

(3) "In a dictionary-catalogue some books cannot profitably have subject-entry, because they not only have no one subject, but do not even belong to any class of subject. Enter a work under its subject-heading, not under the heading of a class which includes that subject." Thus a book on Cats under CAT, not DOMESTIC ANIMALS or ZOOLOGY. Under the more comprehensive headings, however, there will be cross-references to the specific headings.

(4) The scope of the form-entries appear from Mr. Cutter's rule, "Make a form-entry for COLLECTIONS of works in any form of literature." The possibility is contemplated of giving references under POETRY, DRAMA, or FICTION to every entry of books of that kind, but only the largest dictionary-catalogues attempt this. Another rule under this division seems rather superfluous, "Make a form-entry for single works in the rarer literatures,

as Japanese, or Kalmuc, or Cherokee." It is difficult to see what end this serves, except vain display.

(5) and (6) The forms of imprints and notes are discussed in detail by Mr. Cutter, but these questions are not specially connected with the dictionary-catalogue. This form of compilation, containing, as it does, author, title, and subject in a single alphabetical order, has been very largely used in free libraries as being the best adapted for readers without knowledge of books and disinclined to take much trouble in finding them, but its merits have of late been extensively questioned, and a lively controversy is now raging between its advocates and those of the "classed-catalogue." An argument has been strongly adduced that the dictionary-catalogue can only be printed as a whole, whereas any section of a classed-catalogue in which the public happens to be particularly interested can be periodically brought up to date and separately issued, and this plea of economy can hardly be gainsaid. The omissions proposed to be made in class-catalogues, with a view to further economy, are extremely debatable; such as that of a list of titles in the fiction part, which would require an enormous memory in the librarian to make up for it, and that of the index of authors to the non-fictional lists, which must surely perplex the reader, especially the half-educated one, searching for one of those numerous books that have indefinite titles. We would mention one book as a conclusive instance, Kinglake's "Eothen."

This is a book with a great reputation, and was no doubt extensively inquired for a short time ago, at the time of its distinguished author's death, but its title conveys no manner of hint as to its contents, and hardly any two people who knew the book would assign it to the same heading in a class-list. The contest of the catalogues is hardly a fair one till it is decided what information they are required to provide, and we venture to doubt whether much difference in size will be found between the two varieties if the conditions are equal. The additions of annotations, claimed as a merit of the class-list, is certainly no new thing, being set down by Mr. Cutter as one of the chief means of attaining the objects of a dictionary-catalogue.

The partisans of this latter system have been justly wont to point out, as a finished specimen of the *genre*, the catalogue of the Surgeon-General's Library at Washington. From the recent report of the new National Library of Switzerland it appears that they will soon have another first-rate library to instance as a supporter.

MATERIAL SHAPE OF THE CATALOGUE

The theoretical construction of a catalogue being settled, there remains to be considered the material shape in which the conception is to be embodied so as to make it serve the needs of readers and librarians. The various devices known may be classed under two headings: (1) VOLUME-CATALOGUES,

where the entries of book-titles are written or printed in succession like the text of a book, space being left between the entries, or in the margins, to provide for future additions; and (2) CARD-CATALOGUES, where the titles are written on separate cards, which are kept in boxes.

The volume-catalogue is, of course, easier to consult, as a single glance over a printed page will reveal a title, whereas in the card-catalogue the search will always be attended with tedious effort. This facility of *conspectus* is heightened when, as in the author-catalogue, numerous editions of the same book follow one another, and can be abbreviated in a volume-catalogue, but not in a card-catalogue, where each card must be independently intelligible. The searching for titles being thus the work of the eye rather than the finger and thumb in the volume-catalogue, the latter system is admittedly the more cleanly in a large library. Its advantage in the way of bulk is even more obvious. The enormous bulk attained by the card-catalogues of some American libraries is beginning, so rumour says, to discredit the system with the heads of the larger institutions. Again, the volume-catalogue, if printed, as is usually the case, can be despatched throughout the world for the information of students; the card-catalogue must transmute itself into the other species before becoming capable of this. The volume-catalogue, however, breaks down in one or two particulars. First, it is impossible to foresee how much space to leave in a given place for future accessions, especially in author-catalogues. If the

entries of these are written in, they are immovable; even if they are made movable by one of the devices to be described later on, they will, in the case of prolific authors and subjects of growing importance, inevitably overflow the allotted space. It should be remembered that these "accession titles" will practically include such titles already in the catalogue as require to have their position changed owing to the discovery of printers' or cataloguers' errors. All these changes, of course, are effected with the greatest ease in a card-catalogue. Few libraries, again, have more than a single copy of their card-catalogues. In a much-frequented library this must inevitably retard the work both of staff and readers, and if at any time it were decided to print the catalogue, would involve a partial cessation of work for both. The general verdict appears to be that the card-catalogue is most serviceable for all libraries but the largest, *i.e.* those of which the catalogues have to be printed in the interests of knowledge.[1]

The almost universal employment of card-catalogues in the United States has been attended by some interesting developments. The influence of the American Library Association has led to uniformity in the size and shape of the cards employed, the structure of the boxes used for displaying them, and in devices for arrangement. Upon this has followed a scheme for "co-operative cataloguing"

[1] For a description of the mechanical devices used in this system the reader is referred to the work on "Library Architecture and Fittings," by Mr. Burgoyne, in this Series.

of new publications, under the management of the Association. About sixty of the largest libraries (a few holding aloof) have agreed to get their cards printed in common, and to a large extent publishers have been found willing to send advanced copies of books to the Association for nothing, in view of the advertisement thus obtained. The sale of these gratuitous copies, we learn from the 1897 Report of the Association, together with the subscriptions, pays the expense of manufacturing and distributing the cards, and a certain proportion of secretarial expenses. The report continues: "The most encouraging direction for an enlarged use of printed cards is for articles in serial publications, especially such as are not included in any of the general indexes to literature of this kind. Five of the large libraries of the country have been considering the interchange of cards among themselves for such titles; and the Publishing Section hopes it may be able to make an arrangement with these libraries, under which it can undertake to print these titles, furnish them to the libraries at a lower cost than they could do the work for themselves, and at the same time distribute such as might be wanted to other libraries at a moderate price, and so allow them to share in the advantages of the work done co-operatively by the five larger ones."

In connection with these systems we may mention a scheme whereby the publishers of a book are to furnish printed catalogue-slips of it. This has been spasmodically attempted in America, in England (by Archibald Constable & Co. and

perhaps by others), and in Germany and Italy. The Brussels Institut International de Bibliographie has made strong representations in favour of the practice, and the matter will shortly be discussed in conclave by the Börsenverein der deutschen Buchhändler and the Verein der Oesterreichisch-ungarischen Buchhändler.

Certain catalogues (chiefly of theses published by Governments) are issued in an edition printed on one side of the paper only, with a view to their being cut up and inserted in catalogues. From the reports[1] of the Biblioteca Nazionale at Florence, it may be seen how far these devices are at present serviceable. In 1895 that library incorporated with its catalogues 17,000 slips (author and subject), made by cutting up the *Jahresverzeichnisse der an den deutschen Universitäten erschienenen Schriften* for the years 1892–93 and 1894–45, about 16,000 similarly obtained from the *Catalogue des thèses et écrits académiques* for 1892–93, 7000 made from the index to the *Archivio giuridico*, 700 from the index to the *Rassegna di scienze sociali e politiche*, and 34,000 from the Royal Society's *Catalogue of Scientific Papers*, vol. ii.–iv. From the latter source it is estimated that in the end 200,000 entries will be inserted in the catalogues of the Biblioteca. In many cases these large figures imply that the same entry has been used twice over, or even more often, for author- and subject-entries. It is to be supposed that the Biblioteca receives all the Italian works

[1] Contained, *passim*, in the *Bollettino delle pubblicazioni italiane ricevute per diritto di stampa*, published by the Biblioteca.

indexed in the above-mentioned compilations, and also all the theses which are obtained by international exchange. The articles registered in the Royal Society's catalogues are often contained in academical publications which the Biblioteca does not possess, nevertheless they are all cut up and mounted for use in the event of any of these latter being acquired. This encouragement shown to writers in academical publications is producing effect. Thus in January 1896 it is announced that the *Accademia Pontaniana* at Naples, in presenting its *Atti* for the preceding year, includes a set of printed titles for the articles contained therein.

The volume (author) catalogue of the BRITISH MUSEUM library being by far the largest of its kind in existence, a detailed description of this will be of interest. It is at the present time almost entirely in print, the parts still in MS. comprising only the headings BIBLE (part), ENGLAND, FRANCE, GERMANY, GREAT BRITAIN, GREAT BRITAIN AND IRELAND, and LITURGIES. The MS. catalogue was thus constructed. When a book had been catalogued, four copies of the slip were made simultaneously on sheets of thin tough paper by a process of multiple writing. These thin slips were pasted in order at intervals in bound volumes of very stout paper, the paste being only applied at the upper and lower edges, so that by the insertion of a thin paper-knife made for the purpose each slip could be easily moved. In 1850 the catalogue of the library made on this plan, and placed in the Reading-room, comprised 150 volumes. In 1875 these had

swollen to fifteen times that number. At that time it began to be evident that the huge bulk of the catalogue made it more expensive to keep up in manuscript than to print. The Treasury became restive at the salaries required for the transcribers who copied the cataloguing-slips and the incorporators who assigned these to their proper places, and the wages bill of the binders' men employed in the manual work, shifting and relaying thousands of slips per month, inserting new leaves, breaking up and rebinding the volumes as they became too heavy for readers to lift. Moreover, the available space in the Reading-room began to be filled up with the 2500 thick folios. These considerations led in 1880 to the adoption of print for the titles of accessions to the library, and for the main catalogue itself in the following year.

It is not generally known that this project was conceived many years before by Thomas Watts, then Keeper of Printed Books. We are able to give an extract from a letter of his (dated 28th May 1855) to Panizzi :—"The next consideration, therefore, will be as to the best method of procuring seven or more copies of the title-slips. You are aware that for several reasons I have long thought it would be advisable to print them. Though the present system of manifold transcription was proposed by myself, yet even before its adoption I had on consideration changed my opinion and suggested printing instead."

The transition to printed form, of course, would by itself have enormously lessened the bulk of the

catalogue, but in addition to the careful correction that each MS. volume underwent before going to press, very large abbreviation was effected. As the titles of successive editions were now to appear in a solid column of print instead of on movable slips, in cases where the title of the book remained constant it could be omitted in every entry but that of the first edition. Again, the fact that an editor, collaborator, preface-writer had a share in a number of successive editions need be indicated at length in the first edition only, the dates and press-marks of later editions being added in chronological order. It need hardly be mentioned that no heading needed to be repeated more than once on a page, which also effected a large saving of space. In order to provide space for the insertion of accessions the earlier parts of the catalogue were impressed on stout paper with large margins, "guards" being left by the binders with a view to the insertion of fresh leaves. Before letter A was finished it was decided to print the catalogue on thin paper and paste it down on stout paper, so that if any considerable portion of a printed column required removal it could be soaked off and pasted elsewhere. This, however, is now very little practised. The steady increase in the number of accessions led to another alteration about the beginning of letter I in 1889, when the printed columns were pasted on alternate leaves instead of alternate pages, so that the reader opening a volume of the catalogue found the left-hand portion of the left-hand leaf occupied with a printed column, and all the

remainder of the two pages before him left blank for future accessions. This very necessary change has led to a difficulty which sometimes puzzles those most familiar with the catalogue. So large a space being provided for accessions, it was obviously absurd to use up first of all the blank portion of the left-hand leaf, and then to keep shifting these whenever a fresh insertion became imperative. So it was ordained that the "incorporators," whose duty is to mark the places where the binders shall paste down the accession-slips, should (visually) divide the printed column into three, and place in the three blank columns the accessions rightfully belonging to the three respective divisions of the printed column. Thus a later edition, arriving as an accession of a book entered at the bottom of the printed column, appears at the right-hand bottom corner of the opposite page, and is liable to escape notice, especially if that page has no other entries in it to attract the eye. Though this was introduced when the letter I was being begun, it has not proved expansive enough : IBSEN, for instance, has overflowed his bounds, and has had to be reprinted. This reprinting unfortunately cannot be obviated by the insertion of fresh leaves. If this course were adopted, the accession-title mentioned just now, instead of being in a corner of the opposite leaf, might be a page or two ahead, and would almost inevitably be missed. It is absolutely essential that an accession-entry should be within sight of what we may call the parent-entries, those, namely, between which it would have stood if it had

been included when the printed catalogue was first made. The accession-slips, therefore, being necessarily crowded together, even under the most favourable circumstances have to be moved very much more often than the original independent paper slips were, and so their edges get worn away by the friction of the binder's knife. Another disadvantage attendant on this overcrowding has been quite recently brought to light. The binders, in their zeal to prevent reprinting, allowed the accession titles to occupy the space where the meditative and not always cleanly thumb of the reader is wont to rest. The surface being greasy, the binders' paste will not hold, and from time to time the slips fall out. The order has accordingly been issued that no slips are to be incorporated lower than the base of the printed column.

The copy provided for the use of the public is, however, not the only one. Three copies of the catalogue are kept up to date, one in the Reading-room, one for the use of the staff, and one to replace the Reading-room copy while in the hands of the binders for repairs or for incorporation of accession-slips. There is also a "Fourth Copy," generally called by that name, arranged as a shelf-catalogue, which it is sometimes permitted to bibliographers to use. If alterations or corrections have to be made they are made first of all on the original cataloguing slips, and these are taken round to the three copies of the catalogue in turn. If, however, these corrections involve much unsightly addition to the title, or necessitate a change in its position,

the title is usually reprinted, and the old one struck out or removed, according as it is in the printed column or one of the inserted slips. Sometimes if the alteration, though involving change of place, is slight, the accession-slips are altered, detached, and reinserted, so as to save reprinting.

The card (author) catalogue of the BIBLIOTHÈQUE NATIONALE is at present arranged in drawers, and we have no information as to the form in which the printed catalogue to be made from these will assume when adopted for the incorporation of accession-titles.

The subject-index of modern books at the same library presents a peculiar form, which is a compromise between the volume-catalogue and the card-catalogue. The cards are gathered into small bundles by means of a strip of pliable material attached to one lateral edge, and three of these bundles are bound into a volume, one above the other, forming a tall narrow folio. This device is also employed at Cassel, and originated in Holland. It has recently been adopted in the new Swiss National Library at Berne.

The volume-catalogue of the university of HALLE also presents some features of interest. It consists of folio leaves bound in volumes. Across the top of each leaf a thick black line is drawn, 25 mm. from the upper edge. A short line (45 mm. long) is placed parallel to this in the right-hand top corner, bearing on top the number of the page, and below, the first and last press-marks of the books on the page. On the left (longer) side of the leaf two lines

are drawn, the first 17 mm. from the edge, and the second the same distance from the first, extending upwards 15 mm. beyond the thick black line and downwards to the edge of the leaf. The first column thus formed contains the size, and the second the numerical portion of the press-marks of the books. A similar column is made by a vertical line on the right side, in which the number of volumes in each work is registered. This information is pencilled only in cases of works in progress. The remaining space in the middle (16 mm.) contains the titles of the books, with the *schlagwort* or heading used in the alphabetical catalogue underlined. The entries in the small columns are placed in the same straight line with the word so marked. To provide for the expansion of the library only from four to six entries are made on a page, and with the same view an interrupted series of numbers is given to the books.

REPRODUCTION OF TITLE-SLIPS

I. *By Printing.*—There is no difference of opinion among librarians as to the superiority of print over handwriting or typewriting for catalogues, and in larger libraries it is universally adopted. For the most striking advance in this direction we must again have recourse to the United States, where the Boston Public Library has a printing establishment of its own, fitted with all the newest mechanical devices. From a pamphlet recently issued by this library (*Memoranda Concerning the*

Printing Department. Boston, 1897) we will quote some interesting particulars :—

"The work of the department may be divided into three classes: (1) stationery, blank forms, circulars, and general supplies; (2) book and pamphlet work, including bulletins, finding lists, subject-catalogues, special bibliographies, &c.; (3) titles for the various card-catalogues. . . . The first class of work differs little from that coming to any commercial printer; in quantity it is very considerable; in execution it is sought to handle it in simple and solid fashion, as to reduce the cost to the lowest point consistent with efficient quantity. In the second and third classes of work machine composition (linotype) plays an important part. . . . The use of the linotype for type-setting entails both advantages and disadvantages. The great speed at which the machine can be operated, together with the simultaneous automatic distribution of the matrices after the casting of each line or 'slug,' materially reduces the cost of the work. . . . The heavy investment for type, where large quantities are required to be kept standing for long periods, is avoided, because the machine uses raw metal at an absolute cost of about one-sixth of that same amount of foundry type. Since the metal is recast with each composition, it may be of one size and face to-day and of another to-morrow; thus one pound of metal will take the place of several pounds of different sizes and faces of type. . . . Matrices cost two and a half cents each, and from five to twenty of each character are required. . . . These matrices being returned by the machine for use again immediately after the casting of each line, it is impossible to run short of 'sorts,' no matter how great a run on any special characters (*e.g.* unusual accents) may be entailed by certain varieties of work. . . . On the other hand, no machine is so flexible as the human hand.

Consequently the maximum of economy in the use of the linotype can be obtained only where it is employed on 'straight' matter. Manuscript which can be read with difficulty only will seriously reduce the speed of any compositor, and where speed is so important a factor as in machine composition, good copy is of the first importance. The fact that the correction of an error necessitates the entire recomposition of the line or lines which it affects introduces the possibility of other errors, and renders essential great care in the reading of all revised probfs. Since the key-board covers only the capital and lower-case letters, figures, points, and a few of the more common signs or accents, all matrices for italics, small capitals, or black-faced letters must be inserted into the lines by hand from a 'sorts box.' . . . In other words, the use of the machine necessitates a style of copy which can be profitably handled by it."

Appended to the *Memoranda* are specimens of printed catalogue-cards, which cost from seven to eight cents (3½d. to 4d.) per set of eight copies. The department hopes to get complete sets of Greek and Russian types, it is stated. From the remarks above quoted we should be inclined to think that the introduction of the types necessary to print the languages occurring in every large catalogue would quite neutralise the advantages of the linotype, while it is evident that the titles in ordinary Roman character are produced with great economy and speed.

II. *Typewriting.*—In cases where several copies of the cataloguing titles have to be made for insertion in more than one sort of catalogue, or for other reasons, the typewriter is a valuable adjunct.

It is, of course, not available for titles written in non-Roman characters, or Roman characters with numerous accents (such as Polish or Roumanian). With these exceptions the cataloguing slips of the Berlin University Library began to be copied in 1892 with satisfactory results. The figures published in that year,[1] and now doubtless capable of far more favourable statement, are as follows :—

	Hours.	Minutes.
100 titles (1 copy) written, took . .	7	54
100 titles (1 copy) typewritten, took . .	5	35
100 titles (2 copies) written, took . .	14	28
100 titles (2 copies) typewritten, took .	6	6

The saving would be greater still if three or more copies had to be made.

[1] *Centralblatt für Bibliothekswesen*, April 1892.

CHAPTER IV

ARRANGEMENT

THE question of the arrangement of books on the shelves of a library has long been hotly disputed. The various systems are reducible to two. In the first, the location of each book is fixed, and the press-mark, or series of figures attached to the entry of each book in the catalogue, simply indicate on what shelf, and in what place on that shelf, it may be found. In the second system the position of the books with regard to the shelves is indifferent, but they must follow one another on the shelves in some preconcerted order, and it is this order which the press-mark (to keep the old term) signifies. This continual shifting, of course, adds considerably to the wear and tear. The objects to be achieved by a system of arrangement are: (1) to classify the books; (2) to provide space for the expansion of each class; (3) to waste no space, either horizontally or vertically.

CLASSIFICATION.—The need for classification is generally supposed by modern librarians to be beyond dispute, but the impartial outsider may very well ask why, in cases where readers are not allowed to forage for themselves among the

"stacks," classification should be insisted on: a proper system of subject-indexes, he would say, is all that is required.[1] The librarian, too, knows well enough that if the size of the books to be arranged were the only thing to be taken into account it would be infinitely more easy to keep together books of the same sizes, and so save space.

This very unassuming view of the matter is taken by the authorities of the Royal Library at Brussels, the Nazionale at Florence, and the Vittorio Emanuele at Rome, where for some years past the books have been put on the shelves according to sizes only. It might perhaps be thought that this haphazard system would somehow react on the orderliness of the staff, but we do not think that this result can be noticed in the cases mentioned.[2] However, a certain portion of every library, and, with the growth of the open-access system, the whole of many libraries, are available for the personal inspection of readers, so that systems of classification, admittedly necessary under these circumstances, will have to be considered.

It remains, then, to be seen how far the systems

[1] Of course if there are no subject-indexes the shelf-catalogue of a classified library is of great bibliographical service, as, for instance, that of the books constituting the British Museum library before 1879, when the subject-indexes were begun.

[2] The classification of libraries has been carried out with great zeal and knowledge in Germany; but at least one librarian there (Dr. Kerler, of the University of Würzburg) is opposed to the practice in libraries where the public does not visit the shelves. (*Centralblatt für Bibliothekswesen*, 1884.)

of arrangement and classification now in vogue meet the requirements of classification, provision of space, and saving of space, and to this end we will proceed to describe in detail a typical specimen of each.

(1) The *fixed-location* system at the British Museum. The various presses are denoted by a series of Arabic figures, ranging from one to 14,000, and the whole space is divided up among the departments of human knowledge, according to a rough scheme of classification hereinafter set forth. The numeration of the presses is not successive, the originators of the plan being conscious that it was impossible to foresee the relative rates of increase in the literature of the various subjects. It was no doubt regarded as possible that the omitted numbers would in course of time be assigned to new presses erected in new buildings, or otherwise separated from their place in the original scheme. The shelves are denoted by the successive letters of the alphabet, sometimes used singly, sometimes repeated or used in conjunction. The origin of this lettering is that the presses in what is now the Hebrew Library, and in other parts, the contents of which were shifted to the iron structure round the Reading-room after the latter was built, were only one storey in height, and when it was decided to space them out over two storeys intermediate letters had to be invented wherewith to distinguish the intervening unoccupied shelves. In order that the press-mark of a book may show on which storey it is to be found, and

so remove all risk of fruitless stair-climbing, no letter beyond *dd* is used for the first storey. The press-mark denoting press and shelf was considered sufficient until 1875, when the numbers denoting sequence on the shelf, known in the Museum as "third-marks," began to be added. If accessions were placed upon an empty shelf, these marks could easily be determined; but if on a shelf half-full, the new books were placed on the left and "third-marked," those marked on the old system following them. Since the introduction of "third-marking" steady progress has been made with the task of adding this additional mark to the books arranged on the old system. (In 1896–97 "third-marks" were added to 25,736 books.) The portions of the library most frequently used were first subjected to this treatment, and at the present time a very small portion of the library, and that consisting of ancient jurisprudence and polemical theology for the most part, remains to be marked. The chief difficulty at present occurring is presented by "works in progress." Such of these as avowedly have no period fixed even approximately for their completion are not marked on the fixed-location system at all. Such are the publications usually called "periodicals" or "journals" (magazines, reviews, newspapers, Proceedings, &c., of societies), directories, almanacks, &c. Other works in progress, more properly to be called "books," do not receive a "third-mark" till completed, and until that time arrives are put on the right of all third-marked books on the shelves assigned to them.

Care has, of course, to be exercised in "placing" these unfinished books to have space enough for their expansion. If this exceeds expectation, the set of volumes has to be transferred to another shelf, unless the shelf below happens to be empty or, at any rate, only partially filled, and that with books without a third-mark. To allow a "work in progress" to overflow into the shelf next below, if that contains third-marked books, is obviously impracticable without renumbering the whole shelf. The most troublesome of "works in progress" are the "series," which multiply inordinately, according to present fashions of publishing, and give as much trouble as periodicals in forecasting their future development. It is probably best in libraries arranged on the fixed-location system to keep together all works in progress, whether "periodicals" or not, and to mark them on the system of movable press-marks. Even where the latter system prevails throughout, it will save much shifting to keep the works in progress apart. At Brussels and Vienna (Imperial Library), for instance, a separate room is reserved for this purpose, and no "set" or work appearing at successive periods obtains a permanent press-mark until it is complete.

The scheme of classification of the British Museum library is here appended.

List of Subjects of Works in the British Museum Library, according to the Arrangement of Books upon the Shelves.

I. Theology

1 Polyglot Bibles.
2 Hebrew Bibles.
3 Greek Bibles.
4 Latin Bibles.
5 French, Italian, Spanish, &c., Bibles.
6 German Bibles.
7 Dutch and Scandinavian Bibles.
8 English Bibles.
9 Bibles in Celtic Languages.
10 Slavonic Bibles.
11 Bibles in Oriental Languages.
12 American, Polynesian, &c., Bibles.
13 Concordances.
14 Commentaries on the entire Bible.
15 —— the Pentateuch.
16 —— other Historical Books.
17 —— the Psalms.
18 —— Prophets and Hagiographa.
19 —— unfulfilled Prophecy.
20 —— New Testament in General.
21 —— the Gospels and Acts.
22 —— the Epistles.
23 —— Liturgies of the Church of Rome and Eastern Churches.
24 Service Books of the Diocese of Sarum.
25 English Liturgies.
26 Metrical Versions of the Psalms.
27 Hymns.
28 Private and Family Prayers.
29 Works on the Liturgy, Mass, &c.
30 Creeds and Catechisms.
31 Systems of Theology.
32 Theological Libraries.
33 Works of the Fathers.
34 Greek Fathers.
35 Latin Fathers.
36 Works of Foreign Divines (Southern Europe).
37 Foreign Divines (Northern Europe).
38 Works of Swedenborg and Boehme.
39 English Divines.
40 American Divines.
41 Mediæval Theologians.
42 Religious Controversy in Catholic Countries.
43 —— Germany.
44 —— Holland and Scandinavia.
45 —— Russia, &c.
46 Roman Catholic Controversy in England.
47 —— Scotland and Ireland.
48 Natural Theology.
49 Christian Evidences.
50 Works on the Jews.
51 Catholic Writers on Papal Supremacy, &c.
52 —— Confession, &c.
53 —— Priesthood and Monastic Orders.
54 Works on the Jesuits.

55 Tracts, &c., on Church of England.
56 —— Nonconformity in General.
57 —— Quakerism.
58 —— Church of Ireland.
59 —— Church of Scotland.
60 —— American Churches.
61 —— Missions.
62 —— Domestic Missions.
63 Works on the Trinity and Person of Christ.
64 Atonement and Justification.
65 Election and Grace.
66 Sacraments in General.
67 Baptism.
68 Lord's Supper.
69 Sabbath.
70 Universalism and Miscellaneous Theological Subjects.
71 Christian Practice and Edification.
72 Religious Fiction.
73 —— Tracts.
74 Foreign Sermons.
75 Charges and Visitation Sermons.
76 Collected English Sermons.
77 Separate English Sermons.
78 Collected American Sermons.
79 Separate American Sermons.
80 Homiletics and Pastoral Duties.
81 Mythology.
82 Scriptures of non-Christian Religions.
83 Jewish History.
84 Christian Churches and Denominations.
85 History of the Early Church.
86 —— Mediæval Church.
87 Ecclesiastical History of Italy.
88 —— Spain and Portugal.
89 —— France.
90 History of the Reformation in General.
91 Ecclesiastical History of Germany and Switzerland.
92 —— Netherlands.
93 —— Scandinavia.
94 —— Slavonic Countries.
95 —— England (Established Church.)
96 —— England (Nonconformity).
97 —— Scotland.
98 —— Ireland.
99 —— America.
100 History of American and Polynesian Missions.
101 —— Asiatic and African Missions.
102 —— Roman Catholic Missions to Asia and Africa.
103 —— Religious Fraternities.
104 —— Freemasonry.
105 General Religious Biography.
106 Scripture Biography.
107 Lives of Saints.
108 —— Popes.
109 —— Cardinals.
110 ReligiousBiography,Southern Europe.
111 —— Northern Europe.
112 —— England.
113 —— Scotland.
114 —— Ireland.
115 —— America.
116 —— Juvenile Religious Biography.
117 Theological Bibliography.

II. Jurisprudence

1 Papal Bulls.
2 History and Acts of Councils.
3 Canon Law.
4 English Ecclesiastical Law.
5 Scotch and Irish Ecclesiastical Law.
6 Law of Marriage.
7 Roman Law.
8 Mediæval Jurists.
9 Indian and Mohammedan Law.
10 Laws of the Italian Kingdom.
11 —— Northern Italy.
12 —— Tuscany.
13 —— Papal States.
14 —— Naples and Sicily.
15 —— Spain and Portugal.
16 —— France.
17 Early German Law.
18 Laws of Austria.
19 —— Switzerland.
20 —— Southern Germany.
21 —— Northern Germany.
22 —— Prussia.
23 —— Modern German Empire.
24 —— Holland.
25 —— Belgium.
26 —— Scandinavia.
27 —— Russia.
28 —— Poland.
29 Elements of Jurisprudence.
30 General Questions of Jurisprudence.
31 Punishment of Crime.
32 Prison Discipline, &c.
33 Forensic Medicine.
34 Reports of English Law Cases.
35 Commentaries on English Law.
36 Commentaries on Equity.
37 Common Law Procedure.
38 Law of Real Property.
39 —— Personal Relations.
40 —— Legacies.
41 —— Companies, Partnership, Patents, &c.
42 —— Bankruptcy, County Courts, &c.
43 Municipal and Sanitary Law.
44 Criminal Law.
45 Trials.
46 Law of Ireland.
47 —— Scotland.
48 —— British Colonies.
49 United States Statutes.
50 —— Reports.
51 —— General Law.
52 —— Laws of Separate States (in alphabetical order).
53 Laws of South America.
54 Maritime Law.
55 Military Law.
56 Treatises and Conventions.
57 International Law.

III. Natural History and Medicine

1 Natural History in General.
2 Botany.
3 Horticulture.
4 Agriculture.
5 Mineralogy.
6 Geology.
7 Palæontology.
8 Zoology in General.

9 Mammalia.
10 Ornithology.
11 Herpetology.
12 Ichthyology.
13 Domestic Animals (with Veterinary Surgery).
14 Entomology.
15 Conchology, &c.
16 Dictionaries of Medicine.
17 Medical Principles and Practice.
18 Medical Theses.
19 Domestic Medicine, Dietetics, &c.
20 Physiology.
21 Phrenology, Animal Magnetism, &c.
22 Anatomy.
23 Pathology.
24 Therapeutics.
25 Mineral Waters.
26 Surgery.
27 Materia Medica.
28 Epidemics.
29 Diseases of Women and Children.
30 Diseases of Special Parts of the Body.
31 Mental Disorders.
32 History of Medicine.
33 Tracts on Medical Subjects.
34 Climates, Endemic Diseases.
35 Hospitals.
36 Bills of Mortality.

IV. Archæology and Arts

1 Archæology.
2 Prehistoric and Mediæval Archæology.
3 Costumes.
4 Numismatics.
5 Fine Art in General.
6 Architecture.
7 Domestic Architecture.
8 Painting and Engraving.
9 Sculpture.
10 Music.
11 Field Sports.
12 Games of Chance.
13 —— Skill.
14 Useful Arts.
15 Domestic Economy.
16 Industrial Exhibitions.
17 Publications of South Kensington Museum.

V. Philosophy

1 Political Science.
2 Politics of India and the East.
3 —— Europe in General.
4 —— Turkey and Greece.
5 —— Italy.
6 —— Spain and Portugal.
7 —— France before the Revolution.
8 —— France after the Revolution.
9 Politics of Germany.
10 —— Austria and Hungary.
11 —— Scandinavia.
12 —— Slavonic Nations.
13 —— England before 1715.
14 —— England, 1715–1789.
15 —— England, 1789–1821.
16 Recent English Politics.
17 Politics of Scotland.
18 —— Ireland.

19 Politics of English Colonies.
20 —— Colonies of Foreign Nations.
21 Slavery.
22 Politics of United States.
23 —— Spanish America.
24 Political Economy.
25 Finance.
26 Railway Administration.
27 Commerce.
28 Industrial Questions.
29 Public Charities.
30 Education.
31 Continental Schools, Universities, &c.
32 Brit. Schools, Universities, &c.
33 Amer. Schools, Universities, &c.
34 Moral Philosophy.
35 Marriage, and Condition of Woman.
36 Peace, Duelling, Cruelty to Animals, &c.
37 Temperance.
38 Ancient Metaphysical Philosophy.
39 Modern Metaphysical Philosophy.
40 Logic.
41 History of Philosophy.
42 Arithmetic.
43 Mathematics.
44 Geometry.
45 Trigonometry.
46 Logarithms.
47 Astronomy.
48 Astrology.
49 Occult Sciences.
50 Spiritualism.
51 Physics.
52 Optics.
53 Meteorology.
54 Electricity.
55 Mechanics and Dynamics.
56 Hydrostatics and Hydraulics.
57 Nautical Sciences.
58 Arms and Military Engines.
59 Military Art.
60 Chemistry.
61 Spectrum Analysis.
62 Photography.

VI. History

1 Chronology.
2 Universal History.
3 History of Asia.
4 —— Asia, British India in particular.
5 —— Africa.
6 —— Europe in General.
7 —— Europe in the Eighteenth Century.
8 —— Europe in the Nineteenth Century.
9 Byzantine and Ottoman History, &c.
10 History of Italy.
11 —— Spain.
12 History of Portugal.
13 —— France in General.
14 —— France to Revolution.
15 —— France, 1789–1847.
16 —— France, Recent.
17 —— Switzerland.
18 —— Austria.
19 —— German Empire.
20 —— Southern Germany.
21 —— Northern Germany.
22 —— Prussia.
23 —— Holland.
24 —— Belgium.
25 —— Denmark.
26 —— Norway.

27 History of Sweden.
28 —— Russia.
29 —— Poland.
30 English History in General.
31 —— Publications of Master of the Rolls.
32 —— Early History.
33 —— under the Tudors and Stuarts.
34 —— House of Brunswick.
35 Parliamentary Debates.
36 History of America in General.
37 History of Canada and West Indies.
38 —— United States.
39 —— —— Separate States.
40 —— United Congress.
41 —— Mexico and Central America.
42 —— South America.
43 —— Australia.
44 Heraldry.
45 Genealogy.
46 Pageants, Processions, &c.

VII. Geography

1 Cosmography.
2 Ethnology.
3 Circumnavigations.
4 Voyages in two or more parts of the World.
5 Travels in (including Topography of) Eastern Asia.
6 —— Western Asia.
7 —— Africa.
8 —— Europe.
9 —— Turkey and Greece.
10 —— Italy in General.
11 —— Northern Italy.
12 —— Central Italy.
13 —— Southern Italy and Islands.
14 —— Spain and Portugal.
15 —— France.
16 —— Switzerland.
17 —— Austria.
18 —— Hungary, Bohemia, &c.
19 —— Germany in General.
20 —— Southern Germany.
21 Travels in Northern Germany.
22 —— Prussia.
23 —— Holland.
24 —— Belgium.
25 —— Scandinavia.
26 —— Russia, &c.
27 —— England in General.
28 —— London.
29 —— Northern England.
30 —— Southern and Western England.
31 —— Wales.
32 —— Scotland.
33 —— Ireland.
34 —— America in General.
35 —— United States.
36 —— Arctic Regions.
37 —— British America and West Indies.
38 —— South America.
39 —— Australia and Polynesia.
40 Hydrography.

VIII. Biography

1 Biographical Collections.
2 Classical and Oriental Biography.
3 Oriental Biography.
4 Italian Biography.
5 Spanish and Portuguese Biography.
6 Lives of French Sovereigns.
7 French Biography.
8 French Literary Biography.
9 Lives of German Sovereigns.
10 German Biography.
11 Dutch Biography.
12 Scandinavian Biography.
13 Slavonic Biography.
14 Collections of British Biography.
15 Lives of British Sovereigns.
16 —— Statesmen and Commanders.
17 Miscellaneous British Biography.
18 Lives of British Men of Letters.
19 American Biography.
20 Latin Epistles.
21 Epistles in Languages of Southern Europe.
22 —— Northern Europe (including English).

IX. Belles Lettres

1 Classical Polygraphy.
2 Homer.
3 Greek Poets.
4 Latin Poets.
5 Greek Orators.
6 Latin Orators.
7 Modern Latin Poetry, Southern Europe.
8 —— Northern Europe.
9 Collections of Latin Poetry.
10 Early Italian Poetry.
11 Dante.
12 Italian Poetry, Sixteenth Century.
13 —— Seventeenth Century.
14 —— Eighteenth Century.
15 —— Nineteenth Century.
16 Poetry in Italian Dialects.
17 Spanish Poetry.
18 Portuguese Poetry.
19 Early French Poetry.
20 Modern French Poetry.
21 Provençal and Patois Poetry.
22 Early German Poetry.
23 German Poetry of Eighteenth Century.
24 —— Nineteenth Century.
25 Dutch Poetry.
26 Scandinavian Poetry.
27 Slavonic and Hungarian Poetry.
28 Celtic Poetry.
29 Collections of English Poetry.
30 Works of Early English Poets.
31 Works of English Poets, Seventeenth Century.
32 —— Eighteenth Century.
33 —— Nineteenth Century.
34 English Songs.
35 —— Ballads, Chap-Books, &c.
36 English Poems of Sixteenth Century.
37 —— of Seventeenth Century.

38 English Poems of Eighteenth Century.
39 —— of Nineteenth Century to 1830.
40 —— of Nineteenth Century from 1830 to 1850.
41 —— since 1850.
42 American Poetry.
43 Greek Drama.
44 Latin Drama.
45 Modern Latin Drama.
46 Italian Drama.
47 Spanish Drama.
48 French Drama.
49 German Drama.
50 Dutch and Scandinavian Drama.
51 Russian Drama.
52 Shakspere.
53 English Drama, Collections.
54 English Separate Plays, Sixteenth Century.
55 —— Seventeenth Century.
56 —— Eighteenth Century.
57 —— Nineteenth Century.
58 American Drama.
59 Rhetoric.
60 Literary Criticisms and Æsthetics.
61 Literary History.
62 Typography.
63 Bibliography.
64 Catalogues.
65 Compendiums of General Knowledge.
66 Miscellaneous Libraries.
67 Encyclopædias.
68 Collected Works of Modern Latin Authors.
69 —— Italian Authors.
70 Spanish and Portuguese Authors.
71 French Authors.
72 German Authors.
73 Dutch and Scandinavian Authors.
74 Slavonic and Hungarian Authors.
75 Libraries of Collected English Authors.
76 Collected Works of English Authors.
77 Collected Works of American Authors.
78 Speeches in Parliament and Congress.
79 Fables.
80 Proverbs.
81 Apophthegms and Anecdotes
82 Satirical and Facetious Works.
83 Essays and Sketches.
84 Collections of Novels and Tales.
85 Folk-Lore, Fairy Tales, &c.
86 Early Romances.
87 Italian Novels.
88 Spanish and Portuguese Novels.
89 French Novels.
90 German Novels.
91 Dutch and Scandinavian Novels.
92 Slavonic and Hungarian Novels.
93 Collected English Novels.
94 Waverley Novels.
95 Translations of English Novels
96 Early English Novels.
97 Republications.
98 English Novels in General.
99 Minor Fiction.
100 American Novels.
101 Tales for Children.

X. Philology

1 Philosophy in General.
2 Semitic Languages.
3 Other Asiatic and African Languages.
4 American and Polynesian Languages.
5 Chinese and Japanese Languages.
6 Greek.
7 Latin.
8 Italian.
9 Spanish and Portuguese.
10 French.
11 German.
12 Dutch and Scandinavian.
13 Slavonic.
14 Celtic.
15 English.
16 Phonography.
17 Books for the Blind.

Total No. of Divisions

Class	I. Theology	117
„	II. Jurisprudence	57
„	III. Natural History and Medicine	36
„	IV. Archæology and Arts	17
„	V. Philosophy	62
„	VI. History	46
„	VII. Geography	40
„	VIII. Biography	22
„	IX. Belles Lettres	101
„	X. Philology	17

The evolution of this scheme is not a little curious. Its philosophical basis is the Bible, The Book, and the first book printed. In arranging the editions of the Bible, the whole precedes parts, originals precede translations. The Old Testament having been written in Hebrew and the New in Greek, Bibles having the two Testaments in these respective languages take the first place, and are followed by Hebrew Bibles and Greek Bibles. Next follow those in Latin and modern languages, the last of

which, the Slavonic group, are ranked next to the African and other uncivilised tongues.

The Bible is followed by Liturgies, through which the Church brought it into contact with society, arranged in order of the antiquity of the Churches. The Creeds and Catechisms, closely connected with Liturgy, serve as a link with Dogmatic Theology, which links on naturally enough with Controversial Theology. From this the transition is easy to Mythology and the non-Christian religions. This suggestion of the outer world brings in the Church Militant (Church History).

The last portion of this heading (Polynesia and the East) introduces Missions, and so leads to Religious Orders and Religious Biography. The bibliography of the subject comes at the end. To Divine Law succeeds Human Law (Jurisprudence), in which Ecclesiastical Law takes precedence. By such considerations as these some logical connection may be found pervading the whole scheme. One defect, at least, is striking, the intrusion of geography between the kindred subjects of history and biography. To many of the subdivisions also exception may well be taken, but no classification whatever can quite escape this reproach.

No two persons working independently would ever draw up similar classifications of human knowledge and endeavour, so that the main outlines as they appear to any body of average reasonable men will be as good as any other. But if classification is useful, one would like it minuter. There is

interest in having books on GAMES AND SPORTS kept together, but how much more in seeing, for example, the literature of chess and cricket kept in distinct places? Similar subdivision would be convenient in other branches. Again, the historical literature of a country might with advantage be divided into numerous periods. Herein appears the essential weakness of the fixed-location system. The space available has to be mapped out many years beforehand on the lines of the classification proposed, as shifting is not allowed. If the divisions be few, a modicum of the prophetic instinct will enable the librarian to make provision for the increase of each; but the more minute the divisions, the more arduous becomes his task. We hear that an attempt to classify the books of the Bodleian too ambitiously has in a few years brought that library to a serious pass for want of space. The Museum classification, as experience shows, errs in the other direction. The books on the literature of all countries are indiscriminately placed together, but if the remarkable growth of this subject could have been foreseen, a different course would have been adopted. The same may be said of some other classes that have increased far more in proportion than any one would have foreseen even forty years ago, when the space enclosing the new Reading-room was covered in and fitted up on the stack system. Among these may be mentioned theology, fiction, economics (more especially questions of capital and labour), and memoirs and biographies. In all these cases a palliative has been

found in the use of the new "sliding-presses,"[1] which are hung in front of the old ones as they fill up. This, of course, is not the only purpose served by them, as they will in course of time enable an increased number of books on every subject to find a resting-place, and make the number of books contained in the library nearly twice as large as the original presses were expected to hold; nearly, we say, as in many parts of the library there is not room for an additional press in front of each old one.

If we pass to considerations of space we shall find that the fixed-location system wastes space horizontally, but economises it vertically to an enormous extent. The subject-classification being of necessity a rough one, the books in each division will obviously be numerous, and may be sorted according to size into a large number of classes, each of which can have a shelf or shelves allotted to it, nicely calculated to fit. If constant shifting had to be provided for, this would of course be impossible. It will be evident too that the larger the library, the larger will be the number of sizes into which the books may be sorted, and the greater the proportionate gain of vertical space. In the British Museum the arrangement of the shelves and the pegs that support them allow of a change of ½ inch up or down; anything more minute would be of no practical advantage.

The *Relative-Location* system is almost universal

[1] For a detailed description of these the reader is referred to Mr. Burgoyne's book on "Library Architecture," in this Series.

in the United States (though the library of Cornell University [1] has adopted a modification of the British Museum system); it is common in the "Free" Libraries in this country, and is used at the Bibliothèque Nationale in Paris, in the newer parts of the library of the University of Cambridge, and other large libraries. The essence of the system is, as the name implies, that the books are numbered or lettered (or both) consecutively from shelf to shelf, and may be moved backwards or forwards as occasion dictates, provided this order be preserved. To make this movement feasible from end to end of a library, all the shelves would have to be tall enough for the largest folios. So the next step is to divide the library into parts, each fitted all over with shelves of the same size, and each allowing its contents to be shifted freely within its own borders. If the number of different parts were considerable, this would, theoretically, be an excellent device, except that the spirit of prophecy would be required, as it is in the other system, to forecast the areas of the respective parts. Practically, however, the requirements of classification appear on the scene at this point, and a system which required the searcher to visit as many different parts of the library as the books in his subject could be divided into sizes, would hardly commend itself. It has there-

[1] [American] *Library Journal*, vol. xvi. p. 139. In this library the numbering of the books on each shelf, as of the presses or "stacks," is not consecutive; the figures are taken at intervals from 1 to 99, so that intercalations are possible. This ingenious idea seems to admit of closer classification than the British Museum system.

fore become the practice to recommend three size-classifications, only corresponding roughly, folio, quarto, and octavo, running horizontally one above the other. This idea is found impossible of execution in the storage of modern books, folios and quartos being rarely used except for costly illustrated books, which are often withdrawn from the arrangement in order to subject them to special precautions.

The term "press-mark" of course falls out of use where the relative-location system prevails, since the distinguishing marks are attached to the books themselves, not to their receptacles. The simplest form of marking consists in numbering the books successively as they stand on the shelves. This evidently is only possible where the accessions can be placed at the end, for if they had to be incorporated in various places, there would be no number available. This elementary proceeding is used sometimes in free libraries for marking the class Fiction, which needs no classification. The typical instance of elaborate marking is the Dewey-Cutter system,[1] which largely prevails in the United States. The books stand on the shelves in the order indicated by the "decimals" belonging to them in the classification. As, however, even the most elaborate of these decimals only denote *classes* of books, a further indication, the "book-number," is required to guide the searcher to the individual book. This may be selected in various ways. (1) The accession-number, or number attached to the book in the

[1] See p. 114.

register of accessions to the library, is taken. This is objectionable, as the order of the books within each class will be merely the chronological order of their reception by the library, but it is extremely simple. The "accession-numbers," however, are apt to be excessively long, so (2) each class is numbered separately from 1 onwards as the books are added. This is no more scientific than (1), but the figures required are fewer. The methods most recommended are (3) approximate and (4) exact alphabetical order. Approximate alphabetical order may be kept by marking the books with the initial of the author's name, followed by the ACCESSIONS-NUMBER OF THE INITIAL, *i.e.* the first book by any author whose name begins with M is marked M_1, the second M_2, and so on. Exact alphabetical order may be maintained by the ingenious "Alfabetic-order Table" of Mr. Cutter,[1] which is "so constructed that the names whose initials are followed by some of the *first* letters of the alphabet have the *first* numbers, and those in which the initials are followed by *later* letters have *later* numbers," *e.g.*—

Gardiner . .	G16.	Gore . . .	G66.
Gerry . . .	G36.	Graham . .	G76.
Gilman . .	G42.	Grote . . .	G89.
Glover . .	G51.	Guizot. . .	G94.

Of names beginning with A, E, I, O, U, and S, the first two letters are to be used instead of the initial, and of names beginning with Sc three letters

[1] C. A. Cutter: (1) "Expansive Classification." *Boston*, 1891-93. 8vo. (2) "Alphabetic Order Table."

are to be used. "In this way fewer marks are used for the same amount of distinction."

There are, however, further complications—

(1) "On the shelves three alphabetical series should be made, O including all books 25 cm. high, or less, Q between 25 and 30, F over 30. These will be indicated by the sign that separates the class-mark[1] from the author and book mark, – for O and smaller sizes, + for Q, || for F.

"In small libraries it is best to make only one series of books under each division; the few books that are too large for the shelves can be turned down, and very large books can be kept in some separate case.

"In numbering O and F books a single figure will usually be enough, because there will generally be few books of those sizes in any class, and therefore fewer marks are needed to distinguish them; often the initial alone would be enough in F.

(2) "Different books by the same author in the same class are distinguished by 'work-marks' consisting of the first letter or letters of the catch-title; *e.g.*—

Dickens' "Chimes," D55 C.
„ "Christmas Carol," D55 Ch., &c.

(3) "Other copies or other editions are noted by adding two or three or four, as the case may be, to the work-mark.

(4) "The special mark for TRANSLATIONS, for use in large libraries, or in large special collections in a small library, is the initial of the language, a capital letter added (after a size-mark) to the author-mark.

[1] In Mr. Cutter's system, as in Mr. Dewey's, the books are to be arranged on the shelves in an order corresponding to their classed-catalogue, so the "class-mark" corresponds to the "press-mark" under the fixed-location system of arrangement.

(5) "If there are several translations, distinguish them by adding the initial of the translator's name to the language-mark.

(6) "In Biography, which is to be arranged by names of the subjects of the lives, distinguish different authors by adding their initials.

(7) "When, in a large collection, the number of EDITIONS of a single work exceeds, or is likely to exceed, nine, the different editions may be distinguished by adding the year of publication (usually of the first volume if there are more than one) instead of a number 2, 3, or 4.

(8) "If it is desired to keep a COMMENTARY on any work, immediately after the work add to the work-mark a capital Y, and if necessary the initial of the commentator. For dictionaries and concordances, add Z."

The completeness of this system, and its adaptiveness, can hardly be disputed, but the complexity of the "marks" is appalling. Public opinion in America, where the system has long been in vogue in its most uncompromising form, seems rather divided on this point. At the Library Conference of 1892, for instance, librarians were found to declare that the merest children were in the habit of reeling off these portentous combinations with perfect accuracy; but there was probably a basis of earnest in the remarks of Dr. Gordon, President of the Board of Trustees of the Jersey City Public Library, who said that the mortality of the town had distinctly gone up since the Dewey-Cutter system had been introduced, and that a doctor-friend of his had a patient, a frequenter of the town library, who was subject to fits, and would cry out in his worst paroxysms, "Jab. 49, Sch. Q. 4!" We

should not be surprised to hear that Dr. Gordon's views were typical of a large class of laymen. These hieroglyphics give the librarian an unfortunate air of magnifying his own simple functions by mystifying his clientèle.

What is certain is, that this elaboration would break down by its own weight if applied to a really large library. As an instance of what is practicable in such a place, we may take the system of press-marking (relative-location) in use at the Bibliothèque Nationale. The whole of the books are divided into series, of which there are twenty-five, represented by the letters of the alphabet singly (though some are not used, and some have a small letter or letters added). As an example of subdivision we may take L, which is the series-letter of French History (260,000 works in 400,000 volumes [1]) and is divided into: L, general works; La, history by epochs; Lb, history by reigns; Lc, newspapers and periodicals, Ld—Lh, Religious, Constitutional, Administrative, Diplomatic, and Military History; Li, manners and customs; Lj, Archæology; Ll, local history; Lm, history of French families; Ln, biography. The heading Lb, again, is subdivided by small figures to denote the different reigns. Thus Lb^{1} is Mérovée, Lb^{56} Napoleon III. A large figure at the end gives the place of the book in its class. This place can only be determined by the date at which the book was acquired by the Bibliothèque, since the series of numbers in the class is

[1] These figures are taken from M. Beraldi's *Voyage d'un livre à travers la Bibliothèque Nationale.* Paris, 1893. 8vo.

not expansive. Further classification can be more conveniently done in the classed-catalogue, and we venture to think that these press-marks establish the happy mean of elaboration for libraries of the first rank adopting relative-location.

SPECIAL ARRANGEMENTS

Many other systems of arranging books are from time to time adopted for special purposes. Thus in the National Art Library at South Kensington all the books published before 1600 are arranged by the place of publication (grouped under countries) and then by date. Books published before 1600 being illustrated almost exclusively by local artists, this arrangement is of great service to the student of art-history. The study of *incunabula*, again, would be enormously assisted if these books were arranged by towns, printers, and dates. This has been done in the library of Cambridge University, and hopes are entertained that the British Museum collection[1] will one day be re-arranged after this fashion. No doubt the books without name of place or printer or date would cause trouble, but the assistance afforded in the study of types and illustrations by the new arrangement would soon throw light on these *cruces*, and enable them to be incorporated in their proper places.

There is another point, by no means unimportant, to be considered when weighing the merits of

[1] Except, of course, those included in portions of the library that must be kept intact.

shelf-arrangements, namely, the liability to mistakes in copying the "press-marks." If this were the place for psychological discussion it would be easy to show that the more varied a press-mark is, the more do the separate parts impress themselves on the attention, but the fact is undeniable. Thus the Dewey class-marks, composed of a long uniform string of figures, are in this respect conspicuously inferior to the *côtes* in the Paris National Library. The press-marks at the British Museum have the uniformity of the figures broken by the letters in the middle, yet when these consist, as they not infrequently do, of a letter repeated four times (*e.g.* 11908. eeee. 2) mistakes are made by the printer's reader, and sometimes also escape official vigilance, and find their way into the catalogue.

Some recent writers recommend that a "press-mark" should by its outward aspect awaken the association of ideas with the subjects of the books it belongs to, and would, for instance, have IT. as the distinctive letter for books on Italian history. We venture, however, to assert that the association of ideas can by usage be effected, however meaningless the press-mark at first appear.

Subsidiary to the question of assigning the press-mark comes the method of indicating it to the eye. It has, in the first place, to be written inside the book, and also to be made evident on the cover. This latter end is usually achieved by gumming on printed labels, but unfortunately the ideal paper and gum for this purpose have yet to be discovered.

If a book is thick enough, the label should be put on the back, so as to obviate the necessity of taking the volume out from the shelf in order to see its "mark." This exposes the label to the greatest possible amount of friction, and however tenacious the gum may be, renewals of fallen labels will be a constant necessity, and the rougher the surface of the binding, the more frequent must the renewals be. These difficulties may be obviated by stamping the "marks" on the binding, a somewhat expensive device, since gilding is required to make them conspicuous.

The size and shape and position of the labels have an important effect on the appearance of a shelf of books, and the good librarian will keep them as small as possible. They need, however, to be larger when the books are arranged by the system of relative-location, since the eye needs more guidance.[1] If there be public access to the shelves, it has to be remembered that the inexperienced layman's eye needs more assistance than the trained library employé's, so the labels must be larger. This plea is the only one that can excuse such unæsthetic labels as glare along the shelves at Cambridge University library and Sion College. The British Museum "case-books" have no labels at all for fear of disfigurement, and as these precious volumes are taken out and replaced by a specially qualified attendant, little confusion results.

[1] This end may to some extent be achieved by painting the figures of the larger divisions on metal plates, which hang over the edge of the shelf from long rests kept in place by the superincumbent books.

A proposition more ingenious than practicable was made by a speaker at the first Library Conference in London, that the first book on a shelf should have its label at the lowest part of the back, and the last on the highest, the position of the labels on the intervening books being cunningly gradated, so that a missing book would signal its absence to the eye by a gap in the scale.

CHAPTER V

ACCESS AND PRESERVATION

THE REFERENCE LIBRARY, DAYS AND HOURS OF OPENING

THE books being gathered in and arranged, it becomes the duty of the librarian to make them accessible to the public, and to take care that they sustain no damage in the process.

The means of access will depend, in the first place, on the number of days a library is open, and here the Sabbath question will present itself. No library existing mainly for research is open on Sundays in this country or abroad, but there is a growing tendency to throw open the popular free libraries on that day. This is a matter, however, that can only be settled as popular opinion dictates, and need not, perhaps, be considered in a manual of library administration.

There will always be a necessity for closing for a certain number of days in the year that portion of a library which is constantly open to the public, for cleaning and repairs. A few typical instances are appended.

British Libraries.	Days.
British Museum	8
Bodleian Library	27
Guildhall Library	12
Bibliothèque Nationale, Paris	15[1]
K. u. K. Hofbibliothek, Vienna	55
Königl. Bibliothek, Berlin	15

The hours of opening of nearly all the larger libraries in Europe and America is nine o'clock; the closing hour is usually four where no artificial light is provided. Thus at the National Libraries of France and Italy the hours are from nine to four; in the Imperial Library at Vienna the same, except that rare books, music, and engravings cannot be seen after two. These hours are reasonable enough in the depth of winter, but they can only have been arranged for the summer months by a process of levelling down.

The extension of working hours by means of artificial light can only be partial in its operation, at least in libraries of the first rank. The reading-rooms can be illuminated, but the books outside them must remain in darkness, and inaccessible. The use of gas in a library of valuable books is impossible, both from the danger of fire and the damage from the products of combustion. Electricity presents little objection on the first of these counts, and none on the second, but the expense of setting up an installation along the galleries of a large library renders its use impracticable. We

[1] As well as on public holidays.

believe that the possibility of lighting the galleries of the British Museum library has been considered from time to time, but always rejected on the grounds of cost and danger. The Reading-room there, however, is lit both by incandescent lights, close to the readers' heads and along the catalogue-desks, one light being allowed to every pair of them, and by brush-lights in mid-air. In this way the working hours are prolonged until eight during the winter months. The electric light has been installed in the reading-rooms of the new Swiss National Library at Berne, and provision is made in the Prussian budget (1896-97) for its use in the University Library, Göttingen.

Though the use of artificial light cannot be extended all over a considerable library, it nevertheless makes the whole library accessible to those who can only work there in the evening, since the books desired can be applied for beforehand and found during the day-time. It is generally found convenient to use paper of a special colour for the tickets on which such applications are made.

AGE OF READERS

The restrictive measures necessary to ensure the best possible use of a collection of books, and their preservation, will of necessity vary according to its character. A library that aims at being complete must contain a large proportion of books which are rightly withheld from the very young,

either as dealing with phases of life that are best kept from their knowledge, or as being too valuable to be entrusted to unthinking hands. The limit of age for this purpose is variously fixed in various countries. The severest rule is that of the British Museum, where no one under the age of twenty-one is admitted as a reader. The standard at the French National Library (*Salle Publique*) is sixteen years.[1] No regulations accept a lower limit than sixteen years, which is the lenient standard of the Government libraries in Italy. The high standard of the British Museum is probably due to its being unconnected with a university, since a rider to the age-regulation provides that the fact of a person being engaged in preparing for an examination shall not be considered as a claim for the relaxation of the age-limit.

The case of popular free libraries is different in this respect. They are, if zealously managed, essentially propagandist, and aim at inducing people to read. To this end they rightly endeavour to catch their readers young, and the juvenile department is the object of particular care. In the United States library authorities sometimes go so far as to placard the town with inviting posters, to compel the children to come in. At a meeting of the Wisconsin Library Association (1897) we find among the papers read one on "The Best Twenty-five Books for a Child Five to Eleven

[1] For the *Salle de Travail* there is no limit of age, theoretically.

Years of Age," and another on "A Diffident Child's First Visit to a Library."[1]

To the United States also we owe the idea of a magazine issued in connection with a popular library, giving lists of acquisitions, and affording a desirable publicity to donors of books. This example was first imitated in this country by the Clerkenwell and West Ham libraries. A commoner and most effective device is for a library to persuade the local newspapers to print each week a list of its acquisitions, especially those arriving by gift. Many heads of popular libraries have arranged for short lectures ("half-hour talks") on the resources of their institutions with signal success.

RESTRICTIONS ON THE ADMISSION OF READERS

It is not difficult for the custodian of books to provide that a would-be reader has attained to years of discretion, but more than this may be justly required in return for the privilege of consulting, and especially of borrowing, valuable books—credentials of respectability are usually required. The applicant for admission to the British Museum Reading-room has to adduce the testimony of a householder or other person in a responsible position. This proviso is liberally enough interpreted, though a lodging-house keeper is not allowed to vouch for the respectability of his customers. In the case of foreign visitors these

[1] *Library Journal*, xxii. 3.

rules are frequently relaxed, just as at the Bibliothèque Nationale at Paris, where in ordinary cases access to the Salle de Travail is fenced about with similar restrictions.

The collections of the Bibliothèque Nationale were open without restriction till 1858, after which free access was only given to a sort of popular reference library, the "Salle de Lecture" (20,000 volumes) and the "Salle de Travail," duly guarded, was set apart for the use of students, whose work was no longer hampered by the presence of illiterate crowds making request for *Aristotle's* Roland Furieux, the *Annulaire* de la Noblesse, and *Les Milles de Jean Jac.*[1]

NUMBER OF BOOKS ISSUED

The *number* of books to be applied at the same time for reference is pretty generally restricted (in theory) to two or three, but this limitation is chiefly designed to furnish the librarian with a weapon against the *gobe-mouche.* One library at least, the K. K. Bibliothek at Vienna, expressly legislates against this kind of reader by forbidding the supply of a heterogeneous selection of books. Here, as elsewhere, the genuine student will not find himself thwarted by restrictions of number or kind. In Italy it would appear the regulations as to the number of books to be supplied are very strictly carried out. An Italian bibliographer recently engaged on a comparative study of Florentine woodcuts

[1] These titles are, we believe, genuine instances.

speaks feelingly of the difficulty thus caused him.

The regulations of the University Library at Halle (subject, luckily, to exceptions upon occasion) allow the reader only five books in the course of a day, unless they are applied for the day before, when the number may be doubled. This latter provision, of course, allows the work of the staff to be better distributed, and minimises the chance of a "rush of orders" at the same moment.

PRECAUTIONS AGAINST THEFT AND DANGER

No care in selecting readers will, however, guard against the possibility of theft. The further precautions to be taken greatly differ, according as the library in question issues books on loan or not. In any case, every volume must be stamped in such a way that a stolen copy is of little use to the thief. The stamp must be impressed therefore with indelible ink on the back of the first and last pages, and on every illustration. Some large libraries, *e.g.* the Bibliothèque Royale at Brussels, neglect this last precaution. It is however, we think, essential, illustrations being the only saleable single leaves of a book. Most libraries have their stamp impressed uniformly on some page of which the number has been arbitrarily fixed, where a thief would not think of looking for it. The books issued to readers without application by ticket need special precautions. Those in the British Reading-room, for instance, in addition to the ordinary

stamps, have a royal crown on the sides, and another small royal crown impressed into the upper edges of the leaves, so that nothing short of rebinding will make them unrecognisable as Museum property. Against the ruffians who tear leaves out of a book for their private purposes there is no remedy, unless a right-minded reader detects the deed and gives information. Newspapers present an especial difficulty, since cuttings from them are much sought after, and the sets of them in public libraries are in many cases (notably the provincial papers) the only existing examples. To prevent the loss from cuttings by means of "stamps" is impossible; the only remedy is increased vigilance. This disappearance of newspapers has been known to result in the mutilation of the only existing copy at the British Museum, when a lawsuit about a patent could only be decided by the production of the newspaper under subpœna.

The wear and tear resulting from ordinary usage can only be mitigated by care on the part of readers. In America great pains are taken to appeal to the better feelings on this point. Thus the following label is used on all volumes of bound newspapers in the Boston Athenæum :—

"HANDLE WITH CARE.

"(1) The paper on which newspapers are printed is generally of poor quality, and grows brittle with age.

"(2) Most newspapers are difficult, or impossible, to

replace if worn or injured, and, unlike other publications, they will never be reprinted; only a very small number of copies exist anywhere.

"(3) Future generations of readers have a claim on these volumes, which should be respected.

"THEREFORE HANDLE CAREFULLY."

The use of stamps to protect the property of a library may at the same time be made to give valuable data in the life-history of a book. At the British Museum, for instance, there are not less than a dozen stamps, differing in colour, and to a certain extent in colour and shape. The ordinary stamps are oval, and of two slightly different sizes. The larger stamp contains the royal arms, with the words British Museum above, and is impressed on the verso of title-page and half-title. The smaller bears the words British Museum, with the date of acquisition between, and is impressed on the last leaf of every book and at the back of plates, &c. The various colours used denote the source of acquisition: thus *blue*, the operation of the Copyright Act; *yellow*, donation; *red*, purchase; *black*, international exchange. Sometimes the stamp is impressed (without colour) on the *front* of photographs or prints that have been mounted, for otherwise theft would be easy. For this purpose a small stamp is used, impressing a royal crown only, without ink. This is also used in stamping *minuscula*. The largest books are marked with an extra large stamp.

The theft of books which are only attainable by

means of a demand-ticket is not difficult to prevent. These tickets being kept by the officials of the Reading-room are cancelled as the books are returned, so that a theft will be detected at the hour of closing, at any rate. This is the only check in operation at the British Museum; but at the Bibliothèque Nationale (Paris) every reader on entering is presented with a *bulletin personnel*, on which the number of volumes taken out by him for reference is noted, and he cannot leave the room until these are crossed off as returned.[1] At Halle the regulations forbid readers to bring in books of their own. In Italy, also, the reader must give up everything he has received before leaving the room. At the British Museum the reader may absent himself from the room for not more than an hour, leaving his book at his seat. On the expiry of this period they may be cleared away if room is required for incoming readers. This is in theory very lax compared with Continental methods, but in practice the loss by theft from the Reading-room is infinitesimal.

SERVICE OF BOOKS TO A READING-ROOM

The British Museum.—For the purpose of book-supply the whole library is divided into five sections, each served by a number of attendants specially attached to it, and directed by a "head of a section." The tickets as taken from the baskets in the Reading-

[1] Moreover, if he wishes to carry out of the room any book or paper, his own property, he must procure a *laisser-passer*.

room by the boys entrusted with that task are marked by them with the time of application, sorted out according to the section to which they belong and in order of the time of application, and brought to the head of the section nearest the Reading-room, who sends them to the other heads of sections. Each batch of tickets having reached the "head's" table is distributed by him among the attendants who happen at that moment to be disengaged. The "head" himself attends to the applications for the books that lie nearest his table, so that he is never very far away, is able to keep his subordinates up to the mark, and can be called upon by them in case of any difficulty. This "section-system" has been in operation since 1876, and has the great advantage of familiarising each attendant most closely with some portion of the library, so that it is for him a mere mechanical effort to find any particular press; and in the case of the portions arranged on the relative-location system, such as the periodicals, he knows the exact position of all the more important sets. His perambulations being confined to his own section, unless he happens to be the one entrusted with conveying batches of books to the section near the Reading-room, the saving of time and shoe-leather is great as compared with the old system, under which any attendant might be sent to any part of the library.[1] The section-system occasionally involves

[1] Books housed in distant parts of the library, *e.g.* in the Oriental room, are brought up by the aid of telephones.

delay however, for as the demand of readers fluctuate in mysterious ways from one subject to another, there may be a rush of tickets in one section and comparative idleness in another. If this becomes pronounced, it can always be remedied by a transfer of hands from one section to another.

Having found the book desired, the attendant substitutes for it a "board," a piece of cardboard covered with paper, on which he writes the date of removal, the reader's name, the press-mark, author's name, and a very short title of the book. He also writes on the reader's ticket the number of the "board," each attendant having a definite numbered series of these tokens assigned to him. The book is then taken to the "section table" to be entered in the "register." Each attendant is furnished with a volume of blank forms, called a "register," for noting books issued. In this he writes the press-mark, author's name, and date of the book, the reader's name, and the number of the "board" left in the place of the book. To this is added a very short title as further identification in case of books not "third-marked." This finished, the book is sent, usually in company with others, to the section near the Reading-room. From here one of the "boys" takes it to the Reading-room centre, when an adult attendant takes it to the expectant reader, removing the application-ticket. These tickets are arranged in pigeon-holes on the inside of the inmost circle of the room, in alphabetical order of the reader's names. Each reader having done with his books

brings them to the part of the centre opposite the pigeon-hole that contains the initial letter of his name, and receives in return his ticket, cancelled.

The time elapsing between the presentation of the application-ticket at the Reading-room centre and the arrival of the book at the reader's seat cannot be exactly stated. The variations in time depend on (1) the distance of the press in which the book is situated—books in the Reading-room gallery arrive most quickly; the slowest in coming are the obscure and little-used periodicals, stored in exhibition galleries in the cupboards along the walls of certain distant archæological departments of the Museum; (2) the accurate description of the book on the ticket—a wrong press-mark is fatal; (3) the presence or absence of a "third-mark" (*see* supra, p. 151) in the press-mark; (4) the number of applications requiring attention at the same time in the particular section to which the book belongs. To prevent disappointment as far as possible, it has recently been enacted that any one visiting the library to see a single book may upon application to the superintendent have his ticket marked "urgent," whereby the arrival of the book is considerably hastened.

The replacing of books returned after use by readers is the first duty of every morning. The books are sorted according to their press-marks, and despatched on barrows to the "sections" to which they belong. There they are put back, and the boards taken away and distributed among the attendants. The system of numbering adopted

ensures that each man receives back the boards for which he is personally responsible. The entries in the daily "register" corresponding to the "boards" returned are next cancelled, and marked with the date of return. Twice a year, while the library is closed for cleaning, each register is examined, and any books not marked off have to be accounted for. As soon as the Reading-room is closed all books "kept" for readers are returned to the shelves, and this proceeding generally serves to cancel all outstanding entries in the registers.

"Kept" Books.—The service of a Reading-room is much accelerated by the practice of "keeping" books that readers intend to use during more than one day. At the British Museum the reader may continue to "keep" a book from day to day, or from one date to another date specified by him, the only restriction being that all "kept" books are returned to the shelves twice a year, when the Reading-room is closed, for verification of the attendants' registers. Of course any one asking for a book "kept" by some one else is supplied with it if not in actual use. Cases sometimes occur when two earnest students are burning to use the same book. The first gets it "kept" for him, but the second enters the Reading-room next morning on the stroke of nine, with demand-ticket ready written, and carries off the prize while his rival lingers over breakfast. The practice in Continental libraries is to "keep" a book upon request till the following day, and then to return it to the shelves if not claimed. In Italy there is the additional rule that

everything shall go back to the shelves at the end of each week.

Bibliothèque Nationale.—In a report by M. Léopold Delisle, the chief of the Bibliothèque Nationale, is an eloquent passage showing how the service of books is retarded by the mere size of that vast institution: —"The assistant who among his other numerous duties has the supply of *réserve* books under his charge is obliged every time he is asked for a book or books to go up a special staircase (thirty-nine steps), a stiff climb up steps about eighteen inches wide, walk fifty-six steps along a narrow balcony, open a door, cross a room eighteen paces long, open a barrier that is kept locked, shut it again, consult his catalogues, and look for the desired volumes on one or the other storey of a gallery eighty paces long, divided into eighty-four compartments. When he has found the volumes he has, in order to get back to his place and send the volumes to the proper quarter, to traverse the same distance, open and shut the same locks, go down the same stairs, sometimes carrying very bulky and heavy volumes in his arms, there being no lift to the *réserve*, and no possibility of constructing one."

In the United States the high cost of labour has, as usual, led to the introduction of mechanical devices in the service of books. We extract the following from Mr. Hubert Small's *Handbook of the new Public Library in Boston* (1895):—

"In the old building of the public library books were brought from the stack by messengers, but in a stack like the present, extending back for so great a

distance, it was manifestly necessary to devise some other method if books called for were to be distributed to readers without excessive delay. It was finally decided to install a book-railway, over which carriages propelled by cables operated by an electric motor might be run to the delivery alcove from all portions of the stack. The idea was suggested by the cash-delivery systems now in use in most of the large retail stores. The result has been completely successful. Each storey of the stack is equipped with an eight-inch track running its entire length. Each track has three stations, placed at convenient intervals; and each station has its own carriage—a low wire-basket capable of containing all but the largest books. Two girls are employed as "runners" on each floor to carry the books called for to the basket. When the basket is loaded it is pushed from the station to the main track, where it grips the cable, and is carried towards the delivery alcove at the rate of five hundred feet a minute.

Since the stack is in six storeys, only one of which is on the level of the receiving window of the delivery alcove, a narrow well has been built between the alcove and the stack, in which are five miniature elevators, or one for each of the stack storeys above or below the level of the window. When the basket approaches the well it automatically slips the cable, and its speed having been gradually slackened, it slides upon the elevator. If the elevator is "busy," the car is held until its turn arrives. If it is not busy the

shock releases a pin, and the motor below hoists or lowers it, as the case may be, to the window. Stopping here, the carriage is tipped out and rolls into the alcove. Returning, the process is almost exactly reversed. As the car comes back to its station it is again released from the cable, and slides easily into place."

The tickets bearing the reader's demands also reach their destination by mechanical means, being propelled through pneumatic tubes. To judge by a late report of the library, these mechanical arrangements did not work at first with complete success, but are now under better control.

Among European libraries only the University Library at Vienna, so far as we know, has any mechanical arrangements for the conveyance of books through the "stacks."

RESTRICTIONS IN THE ISSUE OF BOOKS

Having selected (if select he may) his clientèle, the librarian is obliged to devise restrictions more or less severe on the access to the books under his care, that they may be used to the best advantage. Here again the practice in the larger libraries must differ from the popular free libraries, since the former must possess books which can only be issued to readers very sparingly, and others which, for legal reasons, have to be reserved for the eyes of posterity alone.

The difficulties that beset the Continental librarian from this quarter are immeasurably greater

than in Anglo-Saxon countries. Whole classes of books are "prohibited" from being sold by the booksellers, and are not freely available in public libraries. A list of "Libri prohibiti in Austria"[1] recently published gives a striking exposition of the system. Among the prohibited classes are Communistic, Socialistic, and Anarchistic books (including Nordau's "Conventional Lies of Our Civilisation"), anti-Semitic books (as Drumont's *La France juive*), erotic books (such as the "Decameron," and the Song-book of the Leipsic students, *Leipziger Allgemeines Reichskommersbuch*), *Schauerromane*, or "penny dreadfuls" (such as those dealing with the tragic end of the Crown Prince Rudolf), and books with "irredentist" tendencies (including too-patriotic Italian geographical books). For whatever reasons, Freeman's "Essays in Mediæval History," and Mackay's *Dichtungen* (J. H. Mackay's) are included in the black list, together with Goethe's *Tagebuch*.

From an official decree (25th February 1889) we learn that all books thus placed under the ban must be taken off the shelves and out of the catalogues, and press-marked as a separate collection, and that a catalogue must be kept of them. If a number of a newspaper or periodical is "forbidden," it must be cut out and bound, and take its place in the collection. These books are only to be issued for reading in the library itself, to people known to the chief librarian as "absolutely trustworthy," who want them for purely scientific purposes. Government

[1] *Libri prohibiti in Austria. Von A. Einsle.* Wien, 1896.

officials, however, can have the loan of any for purely official purposes.

Some of these difficulties continually beset the British and American librarian. The issue of works of fiction, for instance, is subjected to restrictions in the libraries adapted for students, in order that the seats in the Reading-room meant for students, and the time of the staff, may not be given up to purposes better served by the circulating library. Thus at the British Museum novels are not issued until they are five years old, unless the reader shows to the satisfaction of the authorities that he requires them for genuine literary purposes. The regulations of the Paris National Library forbid the issue of "modern" novels, and even of plays, except for serious purposes. At Vienna, poems also are included under the ban. Here, too, school-books are not to be had by readers, who must go, if they want them, to the library of the University. It is a matter of great regret that the number of libraries in London is still so small in proportion to the population that this rule cannot be made at the British Museum. A considerable number of books that ought not to be issued in a library made for research are issued with such frequency that they have to be kept in the galleries of the Reading-room, where they take up space that might be much better occupied. It is at times a lamentable sight on a Saturday afternoon to see qualified workers looking in vain for seats, and supplanted by young gentlemen (and ladies) comparing Pitt Press editions of Cæsar's Commentaries with Kelly's Keys to the Classics.

The question of novels in popular free libraries assumes a quite different aspect. It does not fall within the scope of this volume to consider whether libraries supported with public funds for educational purposes are serving the end to which they are destined if seventy or eighty per cent. of the books borrowed belong to the category of fiction. It is practically admitted that they do, and we have here to consider only the methods of selection among the books of that class. The libraries of the United States appear to be supplied on very broad and eclectic principles indeed, to judge by a recent instance. The Newark (N. J.) Free Library has just excluded two "flash" daily papers, the *New York World* and the *New York Journal*, on the ground of their containing serial stories of the lowest sensational sort, known as "yellow kid" stories, from the pictorial representation of their hero.[1] Others, it must be admitted, seem to aim at enforcing a literary standard—*e.g.* the Alleghany Carnegie Library has placed its ban on him whom Matthew Arnold was so grieved to find the Americans feeding on, "a native author named Roe." We ought in strict justice to mention that this writer's productions appear to labour under the further disadvantage of being printed on execrable paper, and so to require frequent replacing. The American librarian, too, is wont to hold reviewers, at any rate reviewers of fiction, in great distrust. In order to secure a really competent account of contemporary fiction, a committee of the Massachusetts Library Club

[1] *Library Journal*, xxii. 3.

undertakes to read the chief novels every month, and publish a "list of select fiction." We fear that a line drawn through British fiction on a level with Mr. E. P. Roe would go dangerously near excluding certain most popular British favourites, and that the test of literary merit is impossible to enforce. The question of sexual morality is an important one for libraries where books are indiscriminately issued, and we cannot but think that certain Free Library Committees in this country did well in making a stand a few years ago against the rising flood of feebly erotic literature. Their action has since been amply justified by the subsidence of the evil.

The question of libellous books is one that has attracted much attention of late, owing to the action brought by Mrs. Martin against the British Museum, but it would more fitly be discussed in a treatise of Library Legislation.

A certain portion of most libraries are subject to special restrictions to secure its safety. Thus specially rare or sumptuous books are kept under lock and key, and issued for inspection at special tables, where the readers of them can be more easily supervised.[1] It is necessary to provide not only against the graver risks of theft or mutilation, but against careless damage, which may be occasioned either by morsels from a furtively eaten

[1] If a separate room can be set apart for this purpose, as at the British Museum, so much the better; but a separate table near the superintendent's desk, as at the Bibliothèque Nationale, obviates many risks.

sandwich, or by drops of ink. The use of the latter should be absolutely prohibited in the case of illuminated books and the like, which rank as works of art.

Tracing can scarcely be permitted in the case of "select" books, and only in the case of less valuable books upon special application. The use of compasses for measuring diagrams or other purposes must be carefully prevented.

It is the rule at many libraries, *e.g.* at the Bibliothèque Nationale at Paris, never to issue a book before binding, if it is in parts. We would propose to modify this draconian regulation by allowing readers access to unbound parts, but under the same conditions as the *réserve* books. Being thus conscious of a privilege, they will perhaps leave *livraisons* in proper order, and each in its own cover.

The supply of periodicals is a question of daily increasing importance, especially as regards those devoted to science, which to the earnest student are almost more important than formal books. The modern librarian makes special efforts to supply these needs. Thus at the Biblioteca Nazionale of Turin three new rooms for periodicals have recently been opened. One of them, reserved for professors of the University, members of the Academy of Sciences, and advanced students, contains on a centre table the current issues of a large number of learned reviews, and round the walls the whole of the last series of each, or, if there be no such division, the issues for the last ten years.

At the Bibliothèque Royale at Brussels the whole of the periodicals for the current year are kept in pigeon-holes round the walls of a special room, to which access can only be obtained by a special ticket, issued with severe restrictions. On the 31st of December in each year the whole room is cleared, and the parts sent off to binders'. Should any particular number become damaged by frequent use it is withdrawn from its pigeon-hole, but unless in very bad condition may still be seen on application. A room of this kind would undoubtedly be a welcome boon to readers at the British Museum. A selection would, however, have to be made from the vast number of periodicals received there, thereby giving an opening for complaints, and, moreover, many well-known publications would have to be bought in duplicate, for the vast number of visitors (not all scrupulously clean as to the hands) would certainly make them too dirty to be permanently kept.

EXHIBITION OF BOOK TREASURES

Every library possessing books that are interesting without being read becomes in proportion to their number a museum, and is under an obligation to *display* these treasures. It will therefore, if space and budget allow, arrange in a public gallery, in glass cases, specimens at least of early typography, of bindings, of first editions of world-famed books, and other bibliographical, artistic, and literary curiosities. If this be not done, the labour of continually

fetching out these articles for the student or the *gobe-mouche*, will be a perpetual tax. We learn[1] that at Brussels, a very rich library unprovided with an "exposition," much inconvenience has been caused in this way. These exhibitions, being chiefly designed to lure on the intelligent visitor to further study, should be furnished with most elaborate explanations, printed or written on cards, on which the previous knowledge assumed is small. A certain portion of the exhibition is necessarily permanent, but the whole should not be if the resources of the library allow of change. At the British Museum, for instance, the cases devoted to early typography, sumptuous books, and bindings are permanent, since the best specimens in these departments are rarely added to the collections, but there are, and have been, other temporary collections, such as those illustrating (1) the development of the Alphabet, (2) the Spanish Armada, (3) the Tudor period in English history, (4) the Stuart period, (5) the life and works of Gibbon, (6) the history of book-illustration at Florence, at Venice, and in France, (7) the development of the title-page, (8) English Church history, (1897),[2] (9) Americana (1897). As for the mechanical devices connected with the exhibition of books, it may be mentioned that in the cases at the British Museum the books are kept open at the page desired by pieces of tape passing

[1] *Rapport*, 1890-91.

[2] A case is also permanently devoted to familiarising the public with the latest acquisitions of the Printed Books Department that are of striking interest.

along the outer edges and fastened by drawing-pins to the wooden rests supporting the books. At the Bibliothèque Nationale, Paris, sheets of talc lie over the open pages, to protect them from dust.

The example of the great national libraries might be followed with profit by the larger free libraries, on the model of exhibitions organised[1] by Mr. Lancaster of the St. Helens Libraries. The first of these, we learn, took place on Easter-Sunday 1890, at the Town Hall of St. Helens, and was open free from two to eight o'clock. Some two hundred of the best books, chiefly the illustrated ones, to be found in the library were exhibited on long tables covered with crimson cloth, and the visitors, of whom there were 1200, were allowed to turn over the leaves, with or without the assistance of the library staff or committee, who were present to guard the books against harm. The next exhibition lasted two months, so that the direct access by the public was not allowed, but the books were shown under glass, except a few cheap illustrated ones to which it was desired to attract attention. A penny being charged for admission, and a catalogue of the exhibition sold for a penny, there was a small balance in favour of the library when all was over. Strict veracity compels us to add that there were a few pictures, and sometimes a military band.

Two admirable notions for exhibitions were once put forward in the *Library Journal*,[2] but bore no

[1] *Library*, vol. vi.

[2] A. W. Pollard "On the Exhibition of Facsimiles of Rare Books in Public Libraries," in the *Library*, vol. v. 1893.

fruit. One was that a number of free libraries should form a syndicate, and get Mr. Quaritch to sell them at a low figure the hopelessly imperfect copies of famous books that came into his possession and were not good enough for collectors, so that each member of the syndicate would get a leaf or two of fine printing, illustration, or what not, for a trifling sum. There could be no great vandalism in breaking up such very imperfect copies. Failing the adoption of this scheme, there ought to be exhibitions of facsimiles. The reproductions of books shown in the King's Library at the British Museum, now to be purchased for a moderate sum, would form an admirable exhibition, and with the advance and cheapening of the arts of reproduction, additional facilities will be made possible. The romantic interest attaching to facsimiles doubtless falls short of that inspired by the originals, but the difference is in reality so slight, that even an expert could not safely assert the most recent specimens produced to be copies by merely looking at them through the glass of a show-case. And if the facsimiles could be printed on imitation-antique paper, the illusion would be further heightened.

The question of photographic reproductions which this question starts is one of increasing importance. It concerns not only the "vulgarisation" (in the French sense) of rare and handsome books, but in their preservation. This applies with especial force to manuscripts, which are outside the scope of the present work; but every large

national library possesses scores of books represented, as far as is known, by those single copies only, which must always be exposed, at least in some small degree, to risks of fire, whereby they would be entirely lost to the studious world. The reproduction of facsimiles of such books is in the highest degree desirable. The advantages of photography again are enormous for the bibliographer, especially for the study of types and illustrations. Any one who has been engaged in tracing the development of early book-illustrations knows the exasperation that ensues on finding a perfectly familiar cut in an unexpected place, and being unable to refer to it in its original position. Measurements and descriptions may be made, but form poor substitutes for a reproduction of the cut itself. Photography may be employed for the reproduction of leaves worn out by use, as has been done at the British Museum in the case of the "Key to Poole's Index," and for the reproduction of catalogues that have gone out of print. In some great libraries the pressure of these needs has brought forth good results. The University of Oxford has established a photographic department in connection with the Bodleian Library, and has the additional advantage of a University Press at which to print the facsimiles. At the Vatican Library photographic reproduction is permitted, and even encouraged.[1] At the British Museum the facilities afforded for taking photographs are made use of with ever-increasing

[1] *Revue des Bibliothèques*, March 1896.

frequency. Amateur photographers are allowed to photograph "exhibited objects" only, no doubt in order that the bad effect of their semi-libellous efforts may be easily corrected by a visit to the public galleries. In other cases the applicant must "name the photographer whom he proposes to employ, as there is no official photographer attached to the British Museum." This is a deficiency which it has long been hoped to fill. The fees charged by competent professionals are high, necessarily no doubt, and it would be an enormous boon to the public if the Museum could have a salaried photographer attached, and make facsimiles at cost price. As a specimen of the low charges which the Clarendon Press finds not unprofitable, it may be mentioned that that institution can supply a negative and a silver print, ten inches by seven, for a little over three shillings.

Further conditions are, that if required two copies of each photograph taken in the Museum be deposited with the principal librarian, except in the case of those taken by processes not requiring the use of the photographic studio; that the photographer declare in writing to the principal librarian whether he requires to introduce any combustible chemicals into the Museum for the purposes of his work; that no photographer introduce into the Museum a larger quantity of chemical apparatus than will be necessary for the work of the day; and that at the close of each day all photographing materials be removed from the premises, or placed in the charge of the clerk

of the works, who will deposit them in a place of security outside the Museum buildings.

The concluding paragraph of each permit runs thus: "This permission is given subject to any copyright which may be claimed by authors or others, but as to which the Trustees . . . cannot undertake to give information or offer an opinion." This proviso will be found in some form in similar documents issued by all libraries.

PROVISION OF CATALOGUES

We have already treated at length of the catalogues, the chief means by which the librarian makes known to the public the books in his care, but in connection with this an important point arises, whether or no the catalogues shall be accessible to the public. It would seem at first sight as if there could be no two answers to this question; the reader ought to have the means of finding out the exact titles of the books he wants, and of appending to his requests the marks by which the position of the books in the library is indicated. Yet the two largest libraries in the world follow exactly opposite courses in the matter. At the British Museum the readers have to write down the press-marks on their demand-tickets; at the Bibliothèque Nationale at Paris they need not unless they like, and the work of searching has to be done by the staff.[1] The head of the Bibliothèque in a recent report tabulates some results of the latter system. Of 1000

[1] As also at the R. Biblioteca Nazionale, Florence.

readers' tickets sent in, 250 were found to have accurate titles, and press-marks added, 430 were without press-marks, but contained accurate titles and dates of the books required, 20 had wrong or incomplete press-marks, 300 contained approximate descriptions merely. Thus seventy-five per cent. of the demands needed completion or correction by the staff before they could be attended to.

In the same report are quoted some of the errors in authors' names, as given by readers: Bukler (Butler), Cousin de Plancy (Collin de Plancy), Blant (Le Blant), J. Renan (Ernest Renan), Straus (Schwab). If the searcher after knowledge who wrote these forms had been obliged to look them up in a catalogue, the more intelligent, failing to find them, would have corrected their own errors, the rest could have had them corrected on appeal to the staff in charge of the Reading-room.

We have been assured by the officials at the Bibliothèque that the French public would much resent having to look everything up in catalogues.[1] Their attitude is very much that of Carlyle, who, in giving his evidence before the British Museum Commission of 1849, objected to having this duty put upon him, and backed himself up by saying that when he went to a haberdasher's to buy a yard of green ribbon he did not expect to be asked "which drawer it was kept in!"

[1] With the publication of the printed catalogue of the Bibliothèque Nationale, of which the first volume has just appeared (August 1897), we presume the work of searching will be more and more shifted from staff to readers.

We venture to think that the only duty of the ideal librarian is to provide a catalogue with press-marks appended to the titles of the books, and not, as a rule, to do for readers what they are quite capable of doing for themselves. To make this system work with absolute smoothness it is necessary to have the catalogue arranged on a system of quite Arcadian simplicity, and as the original Ninety-one Rules of the British Museum would be quite a moderate allowance for a modern scientific (German or American) system, the librarian cannot be regarded just yet as a book-bringing automaton.

The different causes that may operate to prevent a reader at the British Museum from obtaining the book he requires were once set forth in Latin by a high official of that institution. This was elicited by a too flattering assertion of Professor Chandler, who was an uncompromising adversary of the proposed class-catalogue of the Bodleian Library, and equally a champion of the Museum catalogue, to the effect that if a book could be found in the catalogue the reader could always get it. We give this *jeu d'esprit* both in the decent obscurity of the original and an unabashed translation :—

"Ita mehercle, res se habet, nisi liber iste surreptus fuerit; seu amissus, aut saltem non inventus; seu obsoletus et concinnatoris indigus; seu ab alio scriniorum compilatore postulatus; seu ab adolescentulo bibliothecæ inserviente, animi recreandi gratia, nulla tessera relicta, ab armario

depromptus; seu apud dominum janitòrem[1] remotus; seu a muribus exesus; seu propter pulverem haud facile agnoscendus; seu unus inter ducentos super eundem pluteum incomposite collocatos; sive forsitan, libro alias translato, prisca notitia libraria nihilominus in catalogo exstiterit; seu catalogus ipse negligenter exaratus fuerit; seu sphalma aliquid typographicum irrepserit; seu ob alias quascunque causas diabolo soli notas, quasque, ut ait cl. Dundrearius, nullus homo exquirere queat."

"Yes, faith, the thing is so, unless your book have been made away with, or be worn out and in need of binding, or lost, or anyhow be *non inventus*, or asked for by some other maker of books, or taken out of its press by a youthful library attendant for mental recreation without leaving a 'board,' or be far away with Mr. Porter, or eaten by mice, or barely recognisable for dust, or be one of a couple of hundred placed higgledy-piggledy on the same shelf. Or, it may be, the book has been removed to a fresh place, but the old press-mark still remains in the catalogue, or the catalogue itself has been carelessly drawn up, or a printer's error has crept in; or for any other reasons, which the Devil alone knows, and which, as the great Dundreary says, no fellow can possibly understand."

There is in the Italian and Belgian, and possibly in other Continental, libraries an excellent regulation, that if for any reason a book is denied to a reader his demand-ticket shall be kept, and a report made of the number of such tickets. In this way it is easy to ascertain whether the service of the library is being hampered by the misplacing of

[1] Translate "Mr. Porter." The reference is to a former assistant-keeper of that name.

books or by delays in binding, and also to see what books are not in the library, and to what extent they are in request. In libraries where full catalogues are made available, readers not finding a book mentioned will of course not write out a ticket for it, but they should be encouraged to note their requirements in the request-book.

In 1891 a scheme was inaugurated in Italy by Signor Chilovi, head of the Biblioteca Nazionale at Florence, for assisting research. The earnest student can be informed not only whether a book he desires to see is in that library, but whether it is to be found in any other library under the control of the Italian Government. This knowledge is obtained by the issue of circulars from the Florence library, on the model following :—

R. Biblioteca Nazionale Centrale, Florence.

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LETTER No. .

TO THE LIBRARY AT . . . . . .

SIR,—I should be glad to know whether in the library under your charge a work is to be found which has been described to me as follows :—

. . . . . .

Be so kind as to answer this quite simply, by adding *yes* or *no* to this circular.

(Signed) Prefect . . . . . .

REPLY: . . .

(Signed)

Information respecting books in the chief libraries of Germany will one day, we hope, be afforded by the publication of a co-operative catalogue, funds having been voted for the purpose in 1895.

ACCESS IN FREE LIBRARIES

The question of access in popular free libraries assumes some very interesting aspects, which large students' libraries are little concerned with. So keen a discussion has of late been started on these questions, that personal recrimination has unfortunately begun to play a part.[1] The hostile forces are marshalled round the champions of "indicators" and "free access" respectively. The "indicator" is an apparatus for showing whether or no a given book is available for use, or is out on loan, at binders, lost, damaged, or otherwise inaccessible to the borrower. Various forms of these contrivances have from time to time been devised, but for practical purposes it will suffice to describe that currently known as "the Cotgreave," from the name of its inventor. This is used in over sixty libraries in the Metropolis alone, and has no rival within that area. It consists of an upright framework of wood or metal, fitted with minute zinc shelves without ends, which is placed in the library so that one side (protected with glass) is visible to the public, and the other accessible to the staff. On the shelves are placed title-ledgers

[1] *See*, for instance, Mr. Greenwood's *Library Year-Book* for 1897 (Cassell & Co.).

of blank forms, in metal cases with ends, coloured red and blue respectively, and bearing numbers. When a case is inserted so that the blue end meets the public eye it is to be understood that the book bearing the number shown is "in," when the red end is seen it is "out."

Each page of the ledger is ruled in columns, in which to enter the number of the borrower's card and the date of the loan. The methods of working the indicator vary slightly in different libraries, but the usual course is this. The borrower having found in the catalogue the number of the book he requires, and seeing by the colour exhibited on his side of the indicator that it is "in," hands in a request for it, together with his "borrower's ticket." The library assistant removes the corresponding ledger from its shelf, enters in it the number of the borrower's ticket and the date of the loan, places the ticket in the ledger, and replaces it so as to exhibit the "out" colour to the public. He then procures the book from the shelves, and marks the date on the label placed inside the cover for the purpose, notes the number in a register, and hands the book to the borrower. The entry in a register is not, however, necessary if application for the book has to be made on a printed form—a common arrangement. A more rapid service of issues is possible if the booklets and the respective borrower's cards are put aside instead of being immediately returned to the indicator, so that the requisite entries in the ledger can be made as occasion offers. Further, by a

series of coloured clips exhibited on the official side of the indicator it is possible to show at a glance what books are overdue for return by borrowers, the issues of each week (the period of loan) being marked by a different colour.

The extensive employment of indicators in free libraries is sufficient proof of their convenience to the librarian, but they are subject to considerable drawbacks. In the first place, they are mechanical, and to a certain extent usurp the place of the library staff, whose aim should be to come into contact with the public. The position of these tall structures between public and librarian tends to heighten this effect. Again, they cannot be distributed as copies of the catalogue can, and on Saturday evenings and at other busy times the resultant crush of borrowers round them is often lamentable. The use of the indicator is almost unknown in the United States, where the rival system of "open access" finds universal favour.

The practice of "open access" in libraries, in the widest sense of the phrase, is of course no novelty. Even the largest libraries adopt it in so far as they provide their reading-rooms with a number of books for free use without special application. Twenty thousand volumes are so provided at the British Museum. A much greater extension of the principle is now proposed for the public libraries of this country, in imitation of American practice. In the United States the Library Association in conclave assembled has several times expressed

complete approval of open access, and wonderful results of its introduction have been quoted, as, for instance, the case of the public library of Cleveland, Ohio, where it increased the circulation of books sixty per cent. in a very short time.

In this country the first trial of "open access" was made at Clerkenwell, at the suggestion of the librarian, Mr. James D. Brown, whose committee had sent him, with an enterprise and liberality that finds but too few imitators, to study American methods at the time of the Chicago Exhibition. He prefers the term "safeguarded access" as being more accurate, since it is admitted that various checks on readers and borrowers are necessary. A library adopting the system must be constructed so that the staff can easily supervise the readers; there must be no dark corners where the evil-disposed might cut out plates, for instance. A barrier must be sternly maintained, and only lowered for admission on the production of a borrower's ticket in proper form, and for exit after the loans have been registered. To prevent misplacement of books distinguishing labels must be adopted for each shelf, a requirement met by varying colours and fantastic shapes. In order that volumes may not be pushed away behind their fellows, shelves must not be of more than a certain depth. That books may be accessible without athletic feats the presses must not be of more than a certain height. Further, that readers may gain the greatest possible benefit from their privileges the books must be closely classified, and abundant labels denoting these classes

must be hung along the shelves. The unfortunate results of unfettered admission to the shelves appears from the fate of the Boston Public Library,[1] where among a juvenile library of 5000 volumes several hundred were lost in a single year, six juvenile thieves were arrested, and 249 volumes were lost from branch libraries. If proper precautions are adopted the risk of loss is found to be small. Thus the Minneapolis Public Library issued several hundred "free access" permits in a year, and only lost three volumes from the reference shelves and a few odd number of periodicals, all of which could be replaced for twenty dollars. The losses from English libraries adopting the system have hitherto been small—at Clerkenwell about three volumes a year. It may be remarked in this connection that from frequent compilations of statistics the average value of the books in a popular library is about half-a-crown, and of course the smaller books, which alone could possibly be removed without detection, would not average so high. This portability of small volumes has been strongly impressed upon the authorities of the British Museum, where until recently a set of "Murray's Guides" was placed at the disposal of readers in the Reading-room. These used to vanish—not quite unaccountably—about the month of August, and either remain away, or come back in October stained with much travel.

[1] *Report for* 1896–97.

LENDING OUT

The practice of lending out books from libraries is found in the earliest times, and was then the more necessary, as imperfect communications made it less easy than now for the scholar to consult them *in situ*. The earliest loans we hear of are made by monasteries. As a type may be taken the library of the monastery of Einsiedeln in the fourteenth century, which has recently formed the subject of a learned monograph.[1] The surviving books of this library often contain inscriptions, showing on what terms the loans were granted. Thus in one we find: "Iste liber monasterii Heremitarum est concessus domino Iodoco de Mos, militi commoranti in Lucerio." "This book, belonging to the monastery of Einsiedeln, is granted to Jodocus of Mos, a soldier dwelling in Lucerium." The loan is apparently absolute, without guarantee, and to a soldier too. Loans were granted more circumspectly to other monasteries, at least in this particular institution. Another book has the MS. note: "Iste liber est monasterii loci Heremitarum et dictum monasterium habet pro memoriali Gregorium super Ezechielem." "This book belongs to the monastery of Einsiedeln, and the said monastery has as a pledge Gregory on Ezechiel." In another book we find: "Iste liber est monasterii Sancte Marie de Heremitis et debet restitui fratri Heinrico de

[1] G. Meier: *Heinrich von Ligerz, Bibliothekar von Einsiedeln.* Leipzig, 1896. (Heft xvii. of "*Sammlung bibliothekswissenschaftlicher Arbeiten, hrsg. von D. Dziatzko.*")

Ligercia thesauriaro eiusdem monasterii." "This book belongs to the monastery of Einsiedeln, and is to be given back to Heinrich von Ligerz, treasurer of the same monastery." (The treasurer was the guardian of the sacramental vessels, jewelled robes and crosiers, and other precious property of the monastery, and was in this case, as in many others, the custodian of the manuscripts also.) Underneath has been written by the borrower: "Et ipse debet restituere dominis de Salem unum novum librum qui intitulatur Miracula Ordinis." "He also has to return to the monks of Salem a new book, entitled 'Miracles of the Order.'" The accounts of this monastery also show that a money deposit was sometimes accepted as guarantee for the return of a loan.

In the library of the Sorbonne (University of Paris) the books most used were kept in chains; those less used, and the duplicates, might be lent to university students against a money deposit covering the value of the book. To facilitate this the catalogue showed the value assigned to every volume. Foreigners, if properly introduced, were admitted to the same privileges as the students.[1]

The history of the Vatican Library[2] shows instances of lavish lending that can hardly have failed to result in losses. Thus in the pontificate of Sixtus IV. (1471–84) all the functionaries of the Curia, all literati of any distinction, and even simple strangers passing through Rome easily obtained

[1] *Grande Encyclopédie*, art. Bibliothèque.

[2] C. Sayle in the *Library*, vol. vi. p. 376.

loans of MSS. Calixtus III. lent nearly a third of all the Greek books in the library to a certain cardinal for the term of his natural life. Early in the sixteenth century, however, the strings were tightened, and under Julius II. a bond was required from the borrower of a manuscript.

The British Museum and the French National Library lend out under such severe restrictions that they can hardly be quoted as supporters of the system. The former lends out duplicates only, and that very rarely, and never to private individuals. Duplicates of early-printed books have been occasionally sent to exhibitions (*e.g.* Folkestone, 1886). From the Bibliothèque Nationale duplicates only are lent out, and of these no *réserve* books (which excludes at once all the incunabula), no dictionaries or similar works which might be useful to the staff in the various departments, no newspapers, music, frivolous literature, or books with plates. Moreover, permission to borrow is only issued to persons domiciled in Paris who have written useful works of good repute, and not more than five printed books can be borrowed at once.

The libraries on the Continent, with the exception of the French, are much more liberal (or rash, as the case may be) in the matter of lending out. In France little borrowing is done, though the practice is on the increase at the universities; but in Germany,[1] Austria, Switzerland, Italy, and Belgium

[1] So universal here is lending out, that the special name of presence-libraries (*Präsenz-Bibliotheken*) has come to be applied to institutions where it is not allowed.

there are not only facilities for local borrowing, but for international loans, the latter including even the most precious books and MSS. Of late years a system of *envoi direct* has been organised between Continental Governments, which allow public libraries to send and receive loans from foreign *confrères*, and even private individuals, without official intervention. The Belgian Government, for instance, arranged with the Prussian and Austrian Governments in 1890 to this effect, and in 1892 with Switzerland. Previously such exchanges were made by favour of the respective Foreign Offices, but vexatious delays were frequent. The results of the new system are easily foreseen. While one group of savants have the incalculable advantage of having MSS. to work at in private at home or in their own public libraries, and of being able to work at more than one copy or codex at a time, another group suffer from the absence of literary treasures from their well-known places. Protests have not been lacking. At the Conférence du Livre at Antwerp in 1890 M. Ruelens, then chief of the Bibliothèque Royale at Brussels, spoke very strongly against lending out books and MSS., and told of books lent out over the eastern frontier (we leave the indication in its graceful vagueness) that came back reeking with tobacco and stained with beer. The Congress finally decided by a large majority that it was inexpedient for a public library to lend out to individuals, but that, with certain exceptions, it might allow them to be consulted in other libraries

at home and abroad, under the care of the Conservators. M. van der Haeghen, the librarian of Ghent University, declared the resolution impracticable as far as books were concerned, since the lending of books to students was one of the chief functions of a university library. This of course is the view taken by the two great English universities. A further protest is found in the report for 1890 of the Brussels Royal Library, but the objections are apparently confined to the lending out of manuscripts.

As a specimen of the elaborate arrangements for lending books that prevail on the Continent we may take the Italian regulations on this point. These apply equally to all the large libraries, a numerous class in Italy. Loans may be (1) local, (2) external, (3) international. There are the usual restrictions on the classes of books that may be lent, with the additional proviso that new books shall not leave the library before they have been there two months. Libraries in the same town, however, are allowed to lend one another without restriction, except that the loan of a manuscript or extremely precious book requires an authorisation from the Minister of Public Instruction. Local loans may further be made to (1) Ministers of State, Secretaries-General, Senators and Deputies; (2) Ambassadors, and Consuls having the *exsequatur*; (3) Archbishops and Bishops and Chief Rabbis; (4) high officials of the Council of State, and others of similar rank, such as Prefects and Sub-Prefects of a province; (5) Generals, Colonels,

Lieutenant-Colonels, and Majors of the Army and Navy; (6) members of the Royal Academies and Institutes of Letters, Fine Arts, and Sciences; (7) Presidents of the *Società di Storia patria* (National History Societies); (8) Professors at the Universities, High Schools, &c.; (9) Directors of Government Museums, Galleries, Observatories, &c., Directors of State Archives, Librarians of Government Libraries.

People not included in the foregoing enumeration can borrow books on producing a recommendation, which most of the privileged classes are able to give (though no one must vouch for more than ten persons at the same time). Those who have the *ex-officio* right of borrowing can have five books at a time for three months; the recommended borrowers are only allowed three for two months. If a work is in many volumes, three count as one book. The return of the borrowed books can always be required by the librarian, and any failure to comply involves loss of the privilege of borrowing.

The *Prestito esterno* ("external loan") is chiefly made to other libraries in Italy, but is sometimes granted to scholars of distinction whose home is far from any library. Only books "of a strictly scientific[1] character" are lent in this way. They must be sent through the post, the borrower paying postage both ways. It sometimes happens that private individuals are willing to lend rare books

[1] The English word is a misleading translation of *scientifico*, which, like *wissenschaftlich*, applies to all exact knowledge.

for use in a public library, and in this case the prefect of the library may if he thinks fit undertake the charge.

The *Prestito internazionale* (international loan) is effected through the Ministry of Public Instruction by mutual arrangement with certain countries. No book can be lent for more than six months.

The procedure in vogue on the Continent in case of a defaulting borrower may be further illustrated by the decree of the Minister of Education in Austria, 1893. The period allowed having expired, and the book not having been returned, the borrower is first of all to be reminded by letter of his obligations; after an interval of three days a letter is to be sent him by messenger, to whom a fee is due (30 to 40 kreutzer). A second period of three days having elapsed without attention being paid to the notice, the matter is to be put into the hands of the police. In the case of borrowers who have to be proceeded against in this way their permit will for the future have only a limited validity, and will be annulled for the space of a year should they offend a second time.

POPULAR FREE LIBRARIES

The lending of books from the popular libraries in England and the United States absorbs the chief part of their activity, and presents some interesting features. In this country borrowing is allowed (1) to persons enrolled on the current Parliamentary or County Council registers of the Parish upon signing

an undertaking to replace books lost or damaged by them, to pay the fines prescribed for keeping books beyond the period of loan allowed, and generally to observe the regulations of the library; (2) to other residents, not on the aforesaid registers, who can obtain a registered person (or persons) to sign a guarantee; (3) to persons unable to find a guarantor, who are required to deposit a sum of money—usually ten shillings—or to pay a small subscription.

The position of guarantor is a responsible one, as will appear from a specimen form of the duties undertaken by them :—

"I, the undersigned, being a burgess of the Borough of ———, declare that I believe ————, occupation ———, age —, of ————, to be a person to whom books may be safely entrusted for perusal; and I hereby undertake to replace, or pay the value of, any book belonging to the Corporation of ———— which shall be lost, materially injured, or not duly returned by the said borrower, and also to pay any fines or costs incurred therewith."

The guarantor also incurs the risk of finding himself liable for the misdeeds and shortcomings of any one into whose hands the borrower's ticket may fall if lost.

A single volume only can be borrowed at one time by the same person, though in some libraries a number of a magazine not more than twelve months old is allowed in addition.

During the last few years, however, much has been heard of the "two-book system," an American notion. The second book may not be a novel,

and, as a rule, not a recently-acquired work. In this way it is hoped to divert the attention of the public to the less-used portions of the library. The success of the scheme has been in some places quite remarkable; thus the free libraries of Philadelphia and Milwaukee report that eighty and ninety per cent. respectively of their readers make use of the privilege.

In order that distance from the library may not deter possible readers, it is usual in large towns for the central institution to establish delivery-stations, where requests may be presented and books periodically sent from the main library. The American libraries have "stations" to serve similar ends, containing small collections of books. Those of the Boston Public Library contain about three hundred each, and are kept in the most frequented "stores," the owners of which attend to the issue of books for a small consideration. The number of books issued by the Boston Library is stated to have been trebled by this system, but not to the unmixed satisfaction of the authorities, since the custodians of the stations being paid a fee on the basis of the number issued, are wont to "push" the circulation of the works that take the least time to read, that is to say, the lightest literature.[1] It is suggested that a higher commission should be paid on the more serious literature; but a complete remedy has yet to be found.

The period allowed for reading is in the case of fiction a week, or sometimes a fortnight, but the

[1] *Report of the Boston Public Library*, 1896-97.

more solid books may as a rule be kept a fortnight. These periods will be extended upon further application should the book not have been required by another reader. Any one desiring to borrow a book that is "out" fills up a form and leaves it with the librarian, who notifies him by post-card when the volume is available, and keeps it back for twenty-four hours for him.

In many places the applicant is obliged to leave an addressed post-card for this purpose, or to pay a halfpenny. Another privilege sometimes allowed intending borrowers is that of having a book for inspection before deciding. Novels are excluded from the operation of this device. If a book is kept beyond the period allowed a fine is exacted, ranging from a penny a week to a penny a day. After a month, payment of the fine is demanded, and on the expiry of the second month, as a rule, the book is purchased, and steps are taken to recover the cost, together with the fines due, from the borrower or his surety. In libraries outside London—that is to say, in towns where the police is under the control of the municipality—the appearance of a constable often suffices to elicit missing books or unpaid fines. The working of this system of fines and guarantees results in very small loss, and even that is due in many cases to an oversight on the part of the borrower. From the annual report of a large popular library in the east end of London, where in the year 1895–96 177,000 volumes were issued to 7,800 borrowers, we take the following statistics: Twenty-nine persons

were fined (10s. 2d.) for damage to books; nineteen volumes (value £2, 6s. 9d.) were lost and paid for; nine volumes were lost and not replaced, seven of them not being recoverable in consequence of borrowers going away and leaving no address. The population of the East End being migratory, as is well known, this is a remarkable record.

PRESERVATION OF BOOKS

Binding.—The necessity for a liberal expenditure on binding becomes evident after the shortest experience in library administration. The older the library, the larger becomes the proportion of income absorbed in this way. The binding bill at the British Museum is about equal to the amount paid to booksellers, though in mitigation it should be remembered that the English books received under the Copyright Act cost nothing to purchase, and that the binders are also responsible for pasting in the title-slips of accessions. The whole of this work is executed on the premises, it being a fundamental law that no book may quit the Museum, except the Principal Librarian be subpœnaed to produce it. The workmen, however, are not servants of the Government, but employés of a contractor. In the United States binding on the premises is the recognised practice in the larger libraries, but the workmen form part of the regular staff. Binding on the premises will probably not effect a saving in yearly bills unless the latter are very large. The danger of injury by fire is another point to be

considered, and this will be less in a large and well-organised establishment than in a workshop such as could be set up on the premises of a small library.

The selection of books for binding will of course depend mainly on the frequency of their use. Thus every book in the British Museum Reading-room is rebound, except calendars, directories, and, generally speaking, those that become obsolete before the publishers' bindings have time to wear out. As regards the remaining books, they are only bound or rebound as they show signs of use. The books in paper covers, of which Continental books form a large proportion, are saved from damage by the consistent use of supports of galvanised iron on every shelf not fully occupied. A certain number of "fine" books, remarkable for typography or illustrations, and issued in paper covers (these are almost exclusively French), are exempted from this rule, and bound before being placed on the shelves. Books in remarkable bindings are treated with special precautions, being kept under glass, and furnished each with a separate case made of cloth boards. The most delicate or friable bindings are subject to the further safeguard that the sides and back of the cases are made to open, so that the whole book may be viewed without removal or contact with the hand. The embroidered bindings of the later Tudors, for instance, receive this special treatment, and it would be well if all such treasures were similarly encased, for the use of covers which only enable the books to be seen by pulling them out has in time a fatal effect.

It is the present practice at the Museum, as indeed at all large libraries, to preserve a certain proportion of covers when binding. A large number of covers have intrinsic excellence—as the French ones, for instance, to which so much attention is paid, that the designer and printer are usually mentioned in advertisements. Again, if a book appearing in parts afterwards rise to fame, the sentimental interest attaching to the covers is so marked, that their absence seriously detracts from the value of a copy. The works of Dickens and Thackeray are sufficient token of this. The rule at the Museum is to preserve the covers of the first and last parts, and any others which in design or wording show any departure from the first. The cardboard cases often sent out by publishers, more especially in Germany, are not thought worthy of preservation, chiefly because they destroy the appearance of a shelf of books. It is hardly necessary at the present day to put in a caveat against the destruction of old bindings, though it is not long since an amateur of such standing as Thomas Grenville had every book in his library re-bound, and marked with an unsightly device. The Chapter Library of Canterbury, and the MSS. in Cambridge University Library, may be mentioned as having grievously suffered in this way.

This process has involved the destruction of many specimens of early printing, used as materials by the older binders. "Such fragments in the binders' hands are either sheets of books which have been used up and thrown away, and may be called

binders' waste; or else they are spoiled sheets or unused proofs from a printer's office, and may be called *printers' waste.*"[1] According to Mr. Gordon Duff,[2] more than ten per cent. of the books printed in England before 1530 are only known from these waste specimens. When used as "end-papers" they should be soaked off by the gradual application of *cold* water: when by the wearing of the edges of a book it is seen that printed matter has been used to line the boards, sage advice will be of little avail, and those who know what treasures are sometimes thus concealed, will generally give way to the temptation of enlarging the damaged area.

The treatment of pamphlets at the Museum was of old the heroic process of binding each separately, but the expense of this becoming burdensome, they are now bound together in volumes not more than two inches thick. As a certain delay is involved in waiting till suitable accumulations occur relating to the same subject, the pamphlets find a temporary home in a series of numbered pigeon-holes, receive a temporary press-mark from their position in these, and appear in the catalogue more quickly than any other description of book. Under the old system they were the last to appear, since they were not "placed" till bound, and owing to their comparative unimportance often missed their turn at the binders', and did not become available for the use of readers till a year or even

[1] Henry Bradshaw's *Collected Papers*, No. xiv.
[2] "Early Printed Books," p. 196.

more had elapsed. The only drawback to prevent usage is, that not infrequently a pamphlet appearing to be incomplete is bound up with others, but is followed by a supplement, its indispensable companion, and has to be removed from the volume in order that the two parts may stand together. This system of preserving pamphlets by collectors has proved of incalculable use, by preserving pamphlets that never would have maintained an independent existence. The collections made by Jeremy Bentham and Sir Edwin Chadwick on trade and social economy, which are both in the Museum, are a striking demonstration of this. Another system consists in the employment of boxes, which is employed in the Bibliothèque Nationale, the Bodleian, and very largely in English popular libraries. The French Revolution tracts at the British Museum are preserved in this way to a great extent, but will in course of time be bound.[1]

The NEWSPAPERS at the Museum are now preserved by binding, though at one time the enormous expense led to their being merely made up into parcels with stout paper and string. At present even, an immense quantity of Colonial newspapers are kept in this way, but it is hoped they will all be bound in a year or two.

The single sheets—such as placards, circulars,

[1] The university libraries of Yale and Philadelphia speak in their reports of large numbers (with "many thousands" of unbound pamphlets) in their possession. The *Centralblatt für Bibliothekswesen* records the admission with parenthetic astonishment (!). But perhaps these too are in boxes.

Christmas cards, and valentines—are more conveniently kept mounted on thick paper bound into quarto or folio "guard-books." A large proportion of the matter thus preserved, as may be supposed, is not worthy of separate cataloguing, but will be of great interest half a century hence, when probably they will only exist in the collections of the libraries now benefiting by the Copyright Act. It is made a rule that these "guard-books" shall not exceed 2½ inches in thickness, for fear of "broken backs." The bound volumes of newspapers are also subject to this restriction.

Maps constitute a special difficulty. The Museum practice is to cut up the larger ones and mount them on cloth; the sheets are then preserved in boxes or drawers. This involves, of course, the destruction of the rollers often attached to large maps. In the Guildhall Library the large maps are folded round the rollers, and the whole preserved in bags resembling those used for fishing-rods, with a flap at the top to exclude the dust.

Any library of great size, particularly one that benefits by a *dépôt légal*, must necessarily receive a quantity of books which have the remotest chance of being ever consulted, but which have none the less a right to preservation. As examples of these one may mention without disrespect the numerous periodicals issued for the propagation of various "fads." Within the last few years it has become the practice at the British Museum to bind these

in the cheapest possible way. The parts to be bound are "stabbed" with a machine worked by hand, that effects the three perforations necessary for insertion of the threads. The covers are of thin paper boards, the back of cloth. An application of glue fastens the back to the sides and the body of the book, and holds the thread firmly in place. The boards are cut flush with the edges of the contents, which to a certain extent prevents the intrusion of dust, and does away with the "sagging" and strain on the binding that occur when the leaves of a heavy book have no base to support them. There is, as a rule, no lettering, but the title is printed with a hand-press on a slip, which is gummed on the back. A binding of this description effects an enormous economy compared with the cheapest binding in cloth, and so long as the volume is not frequently consulted, is perfectly effectual.

Another economical novelty in the same institution is the method of repairing books. The average binder generally declines, when repairing a book of which the sides have become detached, without re-sewing the whole volume and using fresh boards. It is found practicable to fix the old sides by a thin slip of leather on the outside and a strip of cloth on the inside. In the case of heavy books, however, which have the sewing intact except where the side or sides have broken off, fresh threads are embedded in the sides and connected with the ends of the old ones still remaining in the bands. This process costs about one-twentieth of the sum

required under the older and more "professional" system.

The question of materials for binding can hardly be called a vexed one at the present time for the public librarian. At any rate, calf and russia, however pleasing to handle or grateful to the nostril of the amateur, have quite fallen out of use owing to their fatal tendency to crack. The use of calf was especially common in England in the eighteenth century, and this is a sore subject with French librarians, who are pleased to attach importance to the products of our literature during that period (*e.g.* A. Maire, *Manuel pratique du bibliothécaire*, 1896). The leathers used are morocco, roan, vellum, and pigskin, and according to the degree of sumptuousness required or of wear expected, these leathers will either be used alone, or in combination with cloth or paper boards. To judge from the condition of ancient bindings that have survived, it would seem that pigskin is the most durable of all, but there is some reason to fear that the workmen who prepared the German pigskin bindings of the sixteenth century have not transmitted all their skill to the craftsmen of the present day.

The custodian of a library for students rarely has to consider the possibility of bindings outliving the books they protect, but in institutions that cater for more popular needs it is certain that the most used novels will have to be withdrawn owing to their dirty and dog's-eared condition before the original cloth bindings and a leather rebinding

have had time to wear out. Miss Corelli and her peers, therefore, may be rebound in cloth, instead of the half-buckram so extensively used in Free Libraries.

The LETTERING should be carefully written out on a slip of paper in each book sent to binders and the results carefully inspected. The figures used in lettering should be Arabic numerals, unless two series are required, when the Roman takes preference. In the case of periodicals the editor's name is often a useful addition, as the same publication tends to become known during different portions of its career under names derived from successive editors. The word *index* should appear prominently on the lettering of its proper volume. When a publication appears in two or more divisions, *e.g.* the *Annales des Ponts et Chaussées*, the divisions should be separately bound and lettered.

The COLOURS of the leathers employed are extremely various, and not of much practical importance. A certain unity of effect is attained by binding the various large divisions of subjects in separate colours, but this will always be marred by the inevitable juxtaposition of books in original covers. In a private library, where appearances are of more importance, everything may as well be rebound if the budget allows.

The CROPPING of edges must be rigorously suppressed, and much vigilance will be required to combat this fatal habit of binders.

The binder will also be called upon to execute

various REPAIRS. Bindings that tend to become pliable may be preserved, either by varnishing or by an application of either a little sweet oil or good furniture polish. The latter is preferable, as the varnishing imparts an artificial air. Leaves that tend to wear away at the margins should have fresh edges put on them. It will often happen that the index of a book becomes dirty by thumbing, while the paper, being of good quality, remains intact. This may be remedied by pasting thin transparent paper over the leaves.

PRESERVATION OF BOOKS

Dusting.—Another insidious enemy of books, and one that no exertions will completely rout, is dust. In a popular library the appearance of dust on a shelf of books points to their speedy replacement by volumes more in demand; but in a student's library there must be a considerable portion of books only required at very long intervals, and so especially liable to the attacks of the enemy. To guard against this the books should always be packed firmly together, either by filling the shelf full, or by use of metal or other supports. The cutting and gilding of top edges is a salutary but not economical practice. Even so, however, two of the three exposed edges of the leaves will inevitably gather dust. The methods of removing this differ in various libraries.

The official instructions to French university lib-

raries direct that the books shall be opened and the two portions clapped smartly together, the windows being kept open so that the draught may carry the dust away, and then a damp cloth applied to the covers of books, outside and inside, to remove the last traces.[1] At Cambridge the same practice is in vogue, though the books are first conveyed to the open air, a proceeding which vastly increases the amount of labour applied. At the British Museum, in certain rooms where it is desirable to keep a specially clean appearance, these books and shelves are superficially dusted every month with a damped cloth, the books not being taken down from the shelves. The whole library is, however, subjected to a more systematic process of dusting, which employs from eight to ten men, and takes about three years to accomplish. The books are not clapped together for fear of injuring them, but the dust is removed with a brush and allowed to fall into a damp cloth. All direct contact with the latter is avoided out of consideration for the bindings. Trial was made in 1896 of a dusting-machine, but the results were not favourable.

Provision against Damp.—The attack of this enemy are the proper care of the "clerk of the works," and the necessary arrangements are described in the volume on "Library Architecture" in this series. It always has to be remembered, in a large town at least, that the free admission of air, which must supplement all architectural provisions for the

[1] The shelves are then cleaned with a cloth and the books replaced.

avoidance of damp, of necessity involves the admission of dust. This difficulty has been avoided at the British Museum by keeping the windows open in dry weather, while arresting the dust by means of a wooden frame covered with canvas.

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